

# THE CLASSICAL JOURNAL

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NUMBER 7

## Editorial

THE THIRTY-FOURTH ANNUAL MEETING  
of the  
CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH  
to be held at  
IOWA CITY, IOWA, APRIL 14, 15, 16, 1938

### PROGRAM

THURSDAY, APRIL 14, 9:00 A.M., HOTEL JEFFERSON  
Meeting of the Executive Committee

THURSDAY, 10:00 A.M., \*SENATE CHAMBER, OLD CAPITOL

President HUBERT MCNEILL POTEAT, Wake Forest College, Presiding  
FRANK M. DEBATIN, Washington University, "Implications for Culture Today."

FRANKLIN H. POTTER, State University of Iowa, "Some Roman Politicians—  
a Study in Motives."

ROBERT S. ROGERS, Duke University, "Drusus Julius Caesar."

MINNIE KEYS FLICKINGER, State University of Iowa, "Rereading the *Alcestis*."

ARTHUR H. HARROP, Albion College, "A Sports Writer Utilizes the Classics."

EDNA WIEGAND, Lawrence College, "Servius and the Latin Teacher."

### Announcement of Committees

Notice of motions to be presented at the business session

\* If this room proves too small, meetings so scheduled will be transferred to Chemistry Auditorium, two and one-half blocks north.

THURSDAY, 12:30 P.M., HOTEL JEFFERSON

Luncheon meeting of State Vice-Presidents  
(Compliments of the Association)

F. S. DUNHAM, University of Michigan, Presiding

THURSDAY, 2 P.M., SENATE CHAMBER, OLD CAPITOL

First Vice-President MARY V. BRAGINTON, Rockford College, Presiding

B. E. PERRY, University of Illinois, "The Legend of Aesop."

M. B. OGLE, University of Minnesota, "The Lying Preface."

DANIEL PENICK, University of Texas, "Participles in Paul's Epistles and in the Epistle to the Hebrews."

A. M. ZAMBARA, Xavier University, "Achilles' Dependence on the Gods: a Character Study."

MARK E. HUTCHINSON, Cornell College, "Problems Facing Teachers of Latin in 1938."

Meeting of the Committee on the Present Status of Classical Education,  
4:00 P.M., Senate Chamber, Old Capitol

THURSDAY, 7:00 P.M., RIVER ROOM, MEMORIAL UNION

Annual Subscription Banquet (\$1.00)

H. M. POTEAT, President of the Association, Presiding

Address of Welcome:

ROY C. FLICKINGER, State University of Iowa

Response for the Association

A. P. DORJAHN, Northwestern University

Addresses:

H. V. CANTER, University of Illinois, "Roman Remains in North Africa."  
(Illustrated.)

B. L. ULLMAN, University of Chicago, "The Rome of Augustus." (Illustrated.)

HUBERT MCNEILL POTEAT, Wake Forest College, Presidential Address,  
"Some Reflections on Roman Philosophy."

FRIDAY, APRIL 15, 9:30 A.M., SENATE CHAMBER, OLD CAPITOL

C. C. MIEROW, Carleton College, Presiding

CLYDE PHARR, Vanderbilt University, "Roman Legal Education."

FRANK H. COWLES, College of Wooster, "The 'Epic Question' in Vergil."

N. W. DEWITT, University of Toronto, "Ancient Brain Trusts."

E. S. MCCARTNEY, University of Michigan, "Folklore of the Hearth and Home."

NORMAN JOHNSON, Knox College, "Hypotheses Concerning Some Practical Functions of the Minoan Religion."

RUTH THOMAS, East Tennessee State Teachers College, "A Latin Laboratory."

FRIDAY, 12:30 P.M., RIVER ROOM, MEMORIAL UNION

Complimentary Luncheon to Members of the Classical Association

Tendered by Iowa Committee on Arrangements

ROY C. FLICKINGER, State University of Iowa, Presiding

FRIDAY, 2:00 P.M., SENATE CHAMBER, OLD CAPITOL

CHAS. E. LITTLE, George Peabody College, Presiding

CAMPBELL BONNER, University of Michigan, "Greek Tales of Wonder and Horror."

EUGENE TAVENNER, Washington University, "The Use of Fire in Ancient Love Magic."

CHARLES N. SMILEY, Carleton College, "A Conspiracy Against the Lad of Parts."

HAROLD G. THOMPSON, University of the State of New York, "*Equo Ne Credite*."

MARY JOHNSTON, MacMurray College, "Without Apicius."

FRIDAY, 8:00 P.M., SENATE CHAMBER, OLD CAPITOL

FRED S. DUNHAM, University of Michigan, Presiding

LOUIS E. LORD, Oberlin College, "Fortresses in the Argolid." (Illustrated.)

R. P. JOHNSON, University of North Carolina, "Microphotography as an Aid in Teaching and Research." (Illustrated.)

R. V. D. MAGOFFIN, New York University, "Pictorial and Archaeological Sidelights on High-School Latin." (Illustrated.)

SATURDAY, APRIL 16, 9:00 A.M., SENATE CHAMBER, OLD CAPITOL

S. E. STOUT, University of Indiana, Presiding

HORTENSE HEURING, Central Senior High School, South Bend, Indiana, "A Teacher . . . and Human."

EDGAR A. MENK, Ball State Teachers College, "How Can We Keep Latin in the Curriculum?"

CLARA BERDAN, Albert Lea High School, Albert Lea, Minnesota, "Latin for the Pupil, Not the Pupil for Latin."

A. PELZER WAGENER, College of William and Mary, "Problems and Progress of the Committee on the Present Status of Classical Education."

#### Business Session

President HUBERT MCNEILL POTEAT, Wake Forest College, Presiding

### INFORMATION

Unless otherwise indicated all meetings will be held in the Old Capitol. If this proves too small, they will be held in the Chemistry Auditorium, two and one-half blocks north.

Headquarters will be at the *Hotel Jefferson*, six blocks from the Rock Island station and three short blocks from Old Capitol. Single rooms without bath cost \$1.50 to \$1.75, double \$2.50 to \$2.75; with bath single \$2.50 to \$3.00, double \$4.00 to \$5.00. Other accommodations are available at the *Hotel Burkley*, one block from the Old Capitol: single room without bath \$1.00 to \$1.50, double \$1.50 to \$2.00; single with bath \$2.00 to \$2.50, double \$2.50 to \$3.50. At *Hotel Washington*, five short blocks from the Old Capitol, single room without bath costs \$1.25, double \$2.00 to \$2.50; single with bath \$2.00, double \$3.50. *Reservations should be made by writing directly to the hotel managers.* Rooms in private homes are also available at \$1.00 single, \$1.50 double. Write to the Extension Division of the University of Iowa for reservations.

Taxicabs from the station to the hotels cost 25¢ per person. In the reverse direction, however, the charge is only 15¢ per person for parties of two or more.

Iowa City may be reached by the Chicago, Rock Island, and Pacific Railway from Chicago, Denver, and Minneapolis, and from St. Louis in combination with the Chicago, Burlington, and Quincy. Bus lines and concrete roads radiate in several directions. There are frequent trains on the interurban line from Cedar Rapids (25 miles distant), which is accessible by several other railway lines. Iowa City is also a principal stop on the transcontinental line of the United Air Lines. The most convenient trains between Chicago and Iowa City are as follows:

#### *West Bound*

Leave Chicago	<sup>1</sup> 1:15 A.M.	9:20 A.M.	25:45 P.M.
Arrive Iowa City	8:45 A.M.	3:18 P.M.	9:43 P.M.

#### *East Bound*

Leave Iowa City	<sup>3</sup> 10:20 P.M.	12:55 P.M.	<sup>2</sup> 9:14 A.M.	3:10 P.M.
Arrive Chicago	6:00 A.M.	6:30 P.M.	1:15 P.M.	9:45 P.M.

<sup>1</sup> Pullman may be entered after 9:30 P.M.

<sup>2</sup> New Rocket with Diesel Engine. There is no extra charge for coach seats, but they must be reserved in advance. Parlor car seats cost 85¢ from Chicago to Iowa City.

<sup>3</sup> Pullman may be entered after 10:00 P.M. East-bound Pullman may be occupied in Chicago until 7:00 A.M.



Since time tables are subject to sudden changes, it is advisable that these schedules be verified at local stations.

*Reservations for dinner and luncheon.*—For the annual subscription dinner Thursday evening (\$1.00 per plate) and also for the complimentary luncheon Friday noon it is necessary to make reservations in advance. Please send notifications early to Professor Franklin H. Potter, 248 Hutchinson Avenue, Iowa City.

*Iowa Committee for Local Arrangements*

Roy C. Flickinger, University of Iowa, *Chairman*  
Mary A. Boxwell, Ft. Dodge High School  
J. M. Bridgham, Grinnell College  
George W. Bryant, Coe College  
Grace A. Calvert, Fairfield High School  
Carrie Taylor Cabbage, Drake University  
Lillian E. Dimmitt, Morningside College  
W. S. Ebersole, Cornell College  
Helen M. Eddy, University of Iowa  
Margaret C. Hurd, Lincoln High School, Des Moines  
Mark E. Hutchinson, Cornell College  
Sherman Kirk, Drake University  
Harriet E. Korn, Grinnell High School  
Oscar E. Nybakken, University of Iowa  
Teresa A. Nye, Ottumwa High School  
Elizabeth G. Pietenpol, Central College  
F. H. Potter, University of Iowa  
Lucile Powell, Franklin Senior High School, Cedar Rapids  
O. W. Qualley, Luther College  
Margarete Reu, Dubuque High School  
Maisy B. Schreiner, Theodore Roosevelt High School, Des Moines  
W. H. Schulte, Columbia College  
Marjorie E. Stivers, Washington High School  
Margueritte Struble, Iowa State Teachers College  
D. S. White, University of Iowa  
Nellie E. Wilson, North High School, Des Moines

## FALSTAFF AND THE PLAUTINE PARASITE

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By JOHN W. DRAPER  
West Virginia University

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The wide and rapid conquests of republican Rome, by crowding the slave-markets, produced a plethora of cheap labor; and, in consequence, the free citizens of the metropolis fell by degrees into two classes, the idle rich, who did not need to work, and the idle poor, whose work was now done by slaves.<sup>1</sup> The former lived only for amusement; and many of the latter lived on the former by supplying this amusement. These latter, in return for a fine dinner, though only seated on a stool at the lowest place at table, pandered to the taste of their more fortunate fellow-citizens in flattery, wit, and women. They frequented public places, hoping to be asked to dine, and accepted on the slightest provocation. Hunger was their ruling passion; and thus their brains, in devising sedulous adulation or Attic salt to tickle their patron's jaded palates, or in maneuvering the stratagems of an amorous intrigue, were always at the service of whoever filled their bellies. They even dared at times to spice their chit-chat with a dash of impudence, which they might have to retract with undignified expedition. So lived the Roman parasite. Naturally even the patron, or *rex*, of such a one held him in casual contempt, and, to supply a trick of novelty, would sometimes play practical jokes on the unhappy creature, who, for his dinner's sake, must extricate himself as best he could and take all in a merry humor.<sup>2</sup> Latin comedy, despite its debt to Menander and his school, from whom it largely borrowed plots, was intensely realistic; and the parasite was one of its commonest stock characters; for the parasite, as semi-professional

<sup>1</sup> Cf. W. W. Fowler, *Social Life at Rome*: New York, Macmillan (1909), 42 ff.

<sup>2</sup> Cf. W. A. Becker, *Charicles* (1874), I, 490 f.; Knorr, *Die Parasiten bei den Griechen*: Belgrade (1875); and W. L. Walford, *Plautus and Terence*: Philadelphia (1880), 32.

funny-man of Roman life, at once the source and butt of daily humor, was the natural vehicle for the comic Muse; and, indeed, several of those in Plautus have little part in the main action of the plays, and seem to be introduced as "character" rôles, developed merely for their witty speeches and their clowning.

In the Renaissance Plautus and Terence were widely read and sometimes even performed by students in the schools. Udall's *Ralph Roister Doister*, the first English comedy, is clearly in the Plautine tradition; and, in the person of Mathew Merygreeke, it depicts the Plautine parasite, who opens the play by frankly stating that he will serve any man for "meat and drink." At times he uses flattery but for the most part he bases his pretention to his keep on the solid foundation of helping to provide his patron Ralph with the mistress of his momentary choice. Merygreeke has been anglicised in detail of speech and action, and probably he had his living prototypes among the rag-tag roarers whom any man of substance might pick up at "Humphrey's tomb" in Paul's and take to dinner for Christian charity; but in general outline he is rather clearly founded on the Artotrogos and the Palæstrio of Plautus.<sup>3</sup> Gascoigne's *Glasse of Governement* (1575) and the *Acolastus* of Gnaphæus also have their parasites; in the *Misogonus*, Orgalus and Oenophilus, who introduce the hero to the courtesan, seem to owe something to the type; and Edwards' *Damon and Pithias* contains the parasite Eubulus. Thus parasites had become stock figures of the sixteenth-century English stage.

Shakespeare presumably knew the English drama of the age and he certainly knew Latin comedy: he based the plot of *A Comedy of Errors* on the *Menæchmi*, and borrowed incidentally from other Plautine plays. Terence he had doubtless read in school.<sup>4</sup> He seems, moreover, to have been particularly conscious of the parasite as that character appears in classical comedy; for all his four uses of the word associate the type with frivolous amusement,<sup>5</sup> with degenerate luxury,<sup>6</sup> with flattery;<sup>7</sup> and his "Most smiling, smooth,

<sup>3</sup> Cf. F. S. Boas, *Cambridge History of English Literature*: Cambridge, at the University Press (1910), v, 119.

<sup>4</sup> Cf. J. E. Sandys in *Shakespeare's England*: Oxford (1917), I, 225.

<sup>5</sup> *Winter's Tale*, ed. Wright. I, 2, 168.

<sup>6</sup> *Coriolanus*, I, 9, 45.

<sup>7</sup> *Richard Second*, II, 2, 70.

detested parasites"<sup>8</sup> suggests the worst side of such a character. Shakespeare's conception of Falstaff is usually said to be founded, more or less, on the *miles gloriosus* of Plautus, as it came down through the tradition of Continental and English drama;<sup>9</sup> and therefore one should hardly be surprised to find a further influence of Plautus on the redoubted knight. This study does not propose to disprove Falstaff's kinship to the *miles gloriosus*, though he is a bit too jolly for the type, and Glendower and Hotspur are more purely boastful soldiers; but Falstaff is so complex a character that he may well be, in effect, a combination of interlocking types; and the present writer contends that one of those types that went into the making of Sir John's vasty girth and flippant wit and scandalous rascality is the Plautine parasite; for, indeed, what else is he to Shallow and to the "merry wives" and especially to Prince Hal, but parasite extraordinary plenipotentiary?

The parasite of Plautus was omniverous of good food: it was the be-all and end-all of his life. Gelasimus delighted in "drinking bouts" and "draughts of honied wine," and declared that never since he was born has his hunger been fully satisfied.<sup>10</sup> Peniculus, whose name refers to the sponges used to wipe off the Roman dining tables, opens the first scene by announcing, "Youths call me Peniculus because, when I eat, I wipe the tables clean";<sup>11</sup> and food is the *Leitmotiv* of his entire talk. Saturio boasts that all his ancestors have "filled their bellies" by the parasite's trade; he jocosely re-names himself "Essurio," the hungerer; and his aim in life is to gobble all day long.<sup>12</sup> The parasite of Diabolus in the *Asinaria* bargains for a meal in payment for his intrigues;<sup>13</sup> and likewise Artotrogus, the "Bread-devourer," as *quid pro quo* for his egregious flattery, receives from Pyrgopolynices a promise of provender for life.<sup>14</sup> Ergasilus is "a bottomless pit"; he puts himself up for sale for a dinner;<sup>15</sup> no one ever lived "more full of hunger"; and, to satisfy this inner urge, he will play either buffoon or pander.<sup>16</sup>

<sup>8</sup> *Timon of Athens*, III, 6, 94.

<sup>9</sup> See J. Thümmel, "Der Miles Gloriosus bei Shakespeare," *Sh. Jhb.*, XII, 1-12; H. Graf, *Der Miles Gloriosus im englischen Drama*: Rostock, 1892; and E. E. Stoll "Falstaff," *M.P.*, XII, 197-240. <sup>10</sup> *Stichus* II, 1. <sup>11</sup> *Menaechmi* I, 1. <sup>12</sup> *Persa* I, 3.

<sup>13</sup> *Asinaria* IV, 3. <sup>14</sup> *Miles Gloriosus* I, 1. <sup>15</sup> *Captivi* I, 2. <sup>16</sup> *Captivi* I, 2.

Perhaps it is no mere accident that Falstaff is more, and more continuously, interested in food than any other character in Shakespeare. He turns to the culinary even in metaphor.<sup>17</sup> He calls for breakfast.<sup>18</sup> He calls for "sack";<sup>19</sup> and likewise in sack he drowns the unhappy memory of the buck-basket *contretemps*.<sup>20</sup> His post-prandial delectations are chiefly bibulous,<sup>21</sup> and, one suspects, his pre-prandial also. Food and drink, he declares, are the basis of all true manhood—especially drink.<sup>22</sup> Like a true parasite, he protests that he cannot grace Shallow's board, and then permits himself to be induced.<sup>23</sup> His diseases arise apparently from surfeit and repletion;<sup>24</sup> and his figure, "in waist two yards about,"<sup>25</sup> reveals the aptness of his contemptuous nickname, "Sir John Paunch."<sup>26</sup> This mountain belly—as Ben Jonson would have called it—he supports at the Prince's cost;<sup>27</sup> and when he boards himself the outlay is so ruinous that he has to dismiss most of his followers.<sup>28</sup> We are told the items of his bill for food and drink, chiefly for drink;<sup>29</sup> and no wonder that the Hostess of the tavern bitterly complains that he "hath eaten me out of house and home; he hath put all my substance into that fat belly of his," so that indeed she must pawn her plate if she would keep him.<sup>30</sup> He sponges on her and tricks her with promises to pay, which are not kept.<sup>31</sup> Indeed, he has good reason to fear the "shot" of tavern bills more even than the shot of battle;<sup>32</sup> and when he returns from the wars, the Hostess has him arrested for his debts; and he evades prison only by a miracle of lies.<sup>33</sup> He lives off anyone he can: in London, off the Prince or Mistress Quickly;<sup>34</sup> in the country, off Page and Ford, when they permit, and especially off Mr. Justice Shallow.<sup>35</sup> Indeed, the Prince's description of his life and character, delivered shortly after his first appearance in the first Falstaff play, certainly suggests the valiant trencherman:

<sup>17</sup> *1 Henry IV*, iv, 2, 19–21.

<sup>18</sup> *Ibid.*, iii, 3, 170 f..

<sup>19</sup> *Ibid.*, iv, 2, 1–10.

<sup>20</sup> *Ibid.*, iii, 5, 5.

<sup>21</sup> *2 Henry IV*, v, 2, 1 ff.

<sup>22</sup> *Ibid.*, iv, 3, 85 ff.

<sup>23</sup> *Ibid.*, v, 1, 1 ff.

<sup>24</sup> *Ibid.*, i, 2, 1 ff.

<sup>25</sup> *Merry Wives*, i, 3, 38 f.

<sup>26</sup> *1 Henry IV*, ii, 2, 63.

<sup>27</sup> *Ibid.*, i, 2, 50 f.

<sup>28</sup> Falstaff's board at the Garter Inn costs him 10£ a week, the equivalent of almost \$500. in modern currency. See *Merry Wives*, i, 3, 8.

<sup>29</sup> *1 Henry IV*, ii, 4, 517 ff.

<sup>30</sup> *2 Henry IV*, ii, 1, 71 ff.

<sup>31</sup> *Ibid.*, ii, 4, 327.

<sup>32</sup> *1 Henry IV*, v, 3, 30 f.

<sup>33</sup> *2 Henry IV*, ii, 1, 21 f. <sup>34</sup> *Ibid.*, ii, 1, 28 ff.; and ii, 4, 33 ff. <sup>35</sup> *Ibid.*, iii, 1, 81 ff.



... there is a devil haunts thee in the likeness of an old fat man; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning but in craft? wherein crafty but in villany? wherein villanous but in all things? wherein worthy but in nothing?<sup>36</sup>

But Falstaff pays for his solid pudding by a wealth of empty praise. Just so Gelasimus promises to flatter his *rex* with *perieratiunculas parasiticas*;<sup>37</sup> so Peniculus, after some prompting, plays toady to Menæchmus;<sup>38</sup> so Saturio calls his patron, "my Jupiter on earth";<sup>39</sup> so Gnatho in the *Eunuchus* of Terence flatters Thraso;<sup>40</sup> but, most of all, achieving a very adulation *in excelsis*, Artotrogus overwhelms his braggart captain by ascribing to him deeds that no human being could perform; and in return receives his "mess of olive pottage."<sup>41</sup> Indeed, Plautus runs the whole gamut of flattery, from the fawning pleasantries of Ergasilus<sup>42</sup> to this flood-like Homeric gusto of Artotrogus, who out-Herods the braggart in his very trade of braggadocio. Falstaff also can flatter, even a Chief Justice in a pinch;<sup>43</sup> he can fawn and whine, and make a quick *volle face* when his impudence has overstepped the bounds.<sup>44</sup> The parasite was, after all, though not a servant, only a mean dependent, and he must curry favor with the source whence came his dinner.

To curry this all-necessary favor the classical parasite played, even more than flatterer, the rôle of *derisor*, or buffoon. Gelasimus has "witticisms to sell," and declares, "If anyone wants a droll fellow, I am to be bought."<sup>45</sup> Ergasilus depends on his clowning for his keep and describes parasites as "needy drolls."<sup>46</sup> Saturio even studies books of jokes to supplement his extemporaneous wit.<sup>47</sup> Indeed, all of the parasites of Plautus display great verbal

<sup>36</sup> 1 *Henry IV*, II, 4, 433 ff.

<sup>37</sup> *Stichus* I, 3.

<sup>38</sup> *Menaechmi* I, 2.

<sup>39</sup> *Persa* I, 3.

<sup>40</sup> Terence, *Eunuchus* III, 1 and 2.

<sup>41</sup> *Miles Gloriosus* I, 1.

<sup>42</sup> *Captivi* I, 2.

<sup>43</sup> 2 *Henry IV*, I, 2, 88 ff.

<sup>44</sup> 1 *Henry IV*, II, 2, 39 ff.; II, 4, 139 ff.; II, 4, 259 ff.; and 2 *Henry IV*, II, 4, 307 ff.

<sup>45</sup> *Stichus* II, 1.

<sup>46</sup> *Captivi* III, 1.

<sup>47</sup> *Persa* III, 3.

cleverness. On Falstaff's ubiquitous wit it is hardly necessary to descant. It is his most attractive trait of character and has so charmed critics that they are prone to overlook his many frailties. Indeed, it gives an overtone of comedy to every scene in which he plays; and, like a true parasite, he depends more upon it than on flattery to hold the interest of his patron. As with Saturio, not all his jokes are purely extemporaneous, and he welcomes his experiences with Shallow, not only for their own sake, but also because he can turn them to account in regaling the Prince with their relation.<sup>48</sup>

Sometimes both the classical parasite and his Elizabethan counterpart provided humor quite unintentionally. The patron and his friends did not hesitate to play practical jokes on such a guest, who could not take offense; and such situations appear in the *Captivi*<sup>49</sup> and the *Stichus*.<sup>50</sup> Quite in this tradition, Prince Hal and Poins turn the tables on Falstaff and his fellows when they rob the citizens on Gadshill; and Falstaff's subsequent boasting of his prowess in the tavern scene that follows finds a close parallel in the *Miles Gloriosus*. Critics may well remember that it is not the boastful soldier but his obsequious parasite who declares that he killed a hundred and fifty men at once in Cilicia, a hundred in Scytholatronia, thirty at Sardis, sixty of Macedon, and then adds up this "sum total," as seven thousand—quite as Falstaff counted up his antagonists at Gadshill in an ascending scale that dazzles the arithmetic of memory. Some critics have been disturbed that Falstaff is both a wit and the butt of wit in others; but this double rôle is easily explained if one thinks of him as a development from the classical parasite.

On such occasions, when his patron seemed to turn against him, or at other times, when his discourse seemed to need an added spice, the parasite would provide this spice by turning to sheer impudence, and would cry out and bluster against the world in general and even against his *rex*. Peniculus, who rails more than he flatters, sometimes calls his patron names and indeed plots against him.<sup>51</sup> Ergasilus bitterly complains at the decline of the

<sup>48</sup> 2 *Henry IV*, v, 1, 76 f.

<sup>49</sup> *Captivi* I, 2.

<sup>50</sup> *Stichus* III, 2; IV, 2.

<sup>51</sup> *Menaechmi* IV, 1.



parasite's trade;<sup>52</sup> and, like Merygreeke in *Ralph Roister Doister*, threatens to break down Hegio's door when it isn't opened to him at once.<sup>53</sup> Gelasimus is most impudent to a prospective patroness,<sup>54</sup> and when he feels defrauded of the expected dinner, he curses roundly at Pamphilus.<sup>55</sup> Quite of this sort is Falstaff on occasion: with a rapidity that shows his friendship insincere, he sometimes addresses the Prince as "lad"<sup>56</sup> or with the intimate *thee* and *thou*, and then lies and boasts and rails against him.<sup>57</sup> He plays crony and hail-fellow for a price. He dares half-humorously to call the royalty of England the "rascalliest sweet young prince"<sup>58</sup> in an age of etiquette and strict propriety. He declares that the son of God's Anointed has a "damnable iteration," and is "indeed able to corrupt a saint";<sup>59</sup> and when his horse is stolen by his confederates on Gadshill, he turns on the Prince, and cries:

Go hang thyself in thine own heir-apparent garters! If I be ta'en I'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison: when a jest is so forward, and afoot too! I hate it.<sup>60</sup>

He even calls him to his face "a bastard son of the king's"<sup>61</sup> and "thou whoreson."<sup>62</sup> He terms his darling Mistress Quickly a "quean"; and when she has him arrested for debt,<sup>63</sup> he threatens to throw her into the open sewer that ran down the middle of Elizabethan streets; and then, a few minutes later, when she drops her suit, he immediately declares, "there's not a better wench in England." Justice Shallow he flatters to the top of his bent but ridicules behind his back as a notorious liar (save the mark!), as "a forked radish, with a head fantastically carved upon it with a knife,"<sup>64</sup> as "the very genius of famine, yet lecherous as a monkey," as a "justice-like serving-man";<sup>65</sup> and, after he has abused their friendship beyond hope of making up, he browbeats him to his face and scorns even to answer his and Slender's accusations of mayhem and poaching.<sup>66</sup> Falstaff, indeed, is no respecter of his social inferiors, his equals, or his betters: he seems to respect only

<sup>52</sup> *Captivi* III, 1.

<sup>53</sup> *Ibid.*, IV, 2.

<sup>54</sup> *Stichus* II, 2.

<sup>55</sup> *Ibid.*, IV, 2.

<sup>56</sup> *1 Henry IV*, I, 2, 38.

<sup>57</sup> *Ibid.*, I, 2, 88 ff.; II, 2, 20 ff.; II, 4, 129 ff.; III, 3, 105 f.

<sup>58</sup> *Ibid.*, I, 2, 78 f.

<sup>59</sup> *Ibid.*, I, 2, 89 f.

<sup>60</sup> *Ibid.*, II, 2, 42.

<sup>61</sup> *2 Henry IV*, II, 4, 273.

<sup>62</sup> *Ibid.*, II, 4, 284.

<sup>63</sup> *Ibid.*, II, 1, 45 ff.

<sup>64</sup> *Ibid.*, III, 2, 301 f.

<sup>65</sup> *Ibid.*, V, 1, 65 f.

<sup>66</sup> *Merry Wives*, I, 1, 98 ff.

those who may provide his dinner and only when they do it. He is like the Roman parasite not only in being at once a wit and the butt of wit, but also in combining flattery and fawning with impudence and brag.

One of the chief rôles of a parasite was the part of Pandarus. Peniculus ran errands for Menæchmus to his mistress;<sup>67</sup> Artotrogus apparently acts as procurer for his valiant Pyrgopolynices;<sup>68</sup> the parasite of Diabolus is a master of such intrigue;<sup>69</sup> and Saturio would even sell his daughter to gratify his gluttony.<sup>70</sup> The free and easy morals of Roman—or Greek—life differed but little from the practice of the Renaissance; Elizabethan bachelors were hardly expected to be chaste;<sup>71</sup> and consequently someone must arrange for the gratification of their desires. Even as a youth, Falstaff was an habitu  of bawdy houses.<sup>72</sup> Gluttony, moreover, and the drinking of heavy wines encouraged such vices. To be sure, he does "entirely deny" that he is a "whoremaster";<sup>73</sup> but what else is his position in the notorious House of Quickly? Elsewhere, moreover, he admits that he "went to a bawdy-house not above once in a quarter—of an hour."<sup>74</sup> Apparently, he caught diseases from the unspeakable Doll Common;<sup>75</sup> reiterated rumor credits him with having introduced the Prince to these pleasures of the town;<sup>76</sup> and the Chief Justice, who should have been well informed, declares it as fact.<sup>77</sup> No wonder that Hal calls him "Thou globe of sinful continents."<sup>78</sup> He apparently procures for Hal through the kind offices of the Quickly establishment;<sup>79</sup> and in *Merry Wives* he intrigues for Ford and panders for himself. Indeed, there is very little of Falstaff, either in speech or action, that would not be appropriate to the parasite of Plautus. He leads this merry life quite in the fashion described by the *Phormio* of Terence,<sup>80</sup> living at the cost of others and paying his way by word of mouth and other services of comparable value; and, final compliment of all to

<sup>67</sup> *Menaechmi* I, 3.

<sup>68</sup> *Miles Gloriosus* I, 1.

<sup>69</sup> *Asinaria* IV, 1.

<sup>70</sup> *Persa* I, 3; and III, 1.

<sup>71</sup> See the present author, "Bastardy in Shakespeare's Plays," about to appear in *Shak. Jahrb.* for 1938.

<sup>72</sup> *2 Henry IV*, III, 2, 199 ff.

<sup>73</sup> *1 Henry IV*, II, 4, 454.

<sup>74</sup> *Ibid.*, III, 3, 16 f.

<sup>75</sup> *2 Henry IV*, II, 4, 44 ff.

<sup>76</sup> *1 Henry IV*, I, 2, 81; *2 Henry IV*, I, 2, 154 f.

<sup>77</sup> *2 Henry IV*, I, 2, 136.

<sup>78</sup> *Ibid.*, II, 4, 275.

<sup>79</sup> *1 Henry IV*, I, 2, 43-54.

<sup>80</sup> Terence, *Phormio* II, 1.

the good life he follows, he brings up his well-born page, the gift of his darling Prince, to play the sedulous ape and copy this *modus vivendi*; and little Robin so admirably learns his part that he schemes and intrigues and lies, even to the confounding of his proficient master.

Nowhere else in his plays does Shakespeare so adequately depict a parasite. Don Armado<sup>81</sup> in *Love's Labour's Lost* is probably, as many critics say, an early study for Falstaff; for, like Falstaff, he seems to belong in the tradition of the *miles gloriosus*; but he has little of the parasite: he does not show an all-absorbing interest in his dinner; and, so far as the play reveals, he pays his own bills while a visitor at the court of Navarre. Sir Toby Belch in *Twelfth Night* has also been declared a relative of Falstaff's; but Sir Toby, according to Elizabethan custom, had a perfect right, as uncle of the countess, to board and lodge himself under her roof;<sup>82</sup> and, though he bleeds Sir Andrew and occasionally flatters him, yet he is hardly a Plautine parasite, for all his interest in "cakes and ale." Iago's relation to Roderigo is even more remote from classical models;<sup>83</sup> and the flatterers of Timon of Athens dine at his table in the guise of honored friends and not as ignoble parasites.<sup>84</sup> Shakespeare has but one true Plautine parasite, richly anglicized, to be sure, but unmistakable both in his psychology and in his way of life.

Falstaff, like his classical precursors, gets along without visible means of support and satisfies his gustatory cravings and his delight in deep potations by living, when he can, off a patron whom he amuses by alternate flattery and impudence, by enduring practical jokes and personal insults, and then cursing out his patron and the world, by falling even to the part of lecher and of pander. By just these arts did the Roman parasite creep or intrude or climb to his patron's feast. This conception of the fat knight as a clever parasite, whose company was fit only for idle times of relaxation, is hardly complimentary to so popular a character, of

<sup>81</sup> Cf. D. C. Boughner, "Don Armado as a Gallant," *Rev. Anglo-Am.*, XIII, 18-28.

<sup>82</sup> Cf. the present author, "Olivia's Household," *P.M.L.A.*, XLIX, 797-806.

<sup>83</sup> Cf. the present author, "This Poor Trash of Venice," *J.E.G.Ph.*, XXX, 508-515.

<sup>84</sup> Cf. the present author, "The Theme of *Timon of Athens*," *M.L.R.*, XXIX, 20-31.

whom we would rather not think evil; but, if this be Shakespeare's conception, it cannot be gainsaid. It not only fits his speech and action in the play, but furthermore explains why the Prince should so lightly cast him off when the mantle of royalty fell on his shoulders: Prince Hal had always intended to "throw off" the "loose behaviour" of his days and nights with Falstaff;<sup>85</sup> and, when his former parasite, with characteristic effrontery, thrusts himself forward even into the coronation procession, calling upon his *rex* like a true parasite, "My King, my Jove! I speak to thee, my heart!" the newly crowned monarch turns on him, and says:

I know thee not, old man: fall to thy prayers;  
 How ill white hairs become a fool and jester!  
 I have long dream'd of such a kind of man,  
 So surfeit-swell'd so old and so prophane;  
 But, being waked, I do despise my dream.  
 Make less they body hence, and more thy grace;  
 Leave gormandizing; know the grave doth gape  
 For thee thrice wider than for other men.  
 Reply not to me with a fool-born jest:  
 Presume not that I am the thing I was;  
 For God doth know, so shall the world perceive,  
 That I have turned away my former self;  
 So will I those that kept me company.  
 When thou dost hear I am as I have been,  
 Approach me, and thou shalt be as thou wast,  
 The tutor and the feeder of my riots . . .<sup>86</sup>

Thereupon the new king grants him a pension and banishes him beyond the "verge," i.e. ten miles from his royal person. This "rejection" of Falstaff<sup>87</sup> has caused some outcry among Romantic critics, who think, we must presume, that he was quite the proper associate for a king whom the Elizabethans looked upon as the ideal of royal virtue and warlike prowess.<sup>88</sup> Luckily, Shakespeare's plays—and especially the Falstaff comedies—do not take place in such a land of impossible make-believe, but in the significant human reality of Elizabethan England.<sup>89</sup>

<sup>85</sup> *1 Henry IV*, I, 2, 201.

<sup>86</sup> *2 Henry IV*, V, 5, 48–63.

<sup>87</sup> A. C. Bradley, *Oxford Lectures*: London (1909), 266–275.

<sup>88</sup> J. W. Cunliffe, in *Columbia Shakespeare Studies*: New York (1916).

<sup>89</sup> Cf. the present author, "Sir John Falstaff," *R.E.S.*, VIII, 414–424.

Shakespearean criticism has traveled far since the days when Falstaff was considered "entirely the creation of his [Shakespeare's] own mind";<sup>90</sup> and perhaps it has now sufficiently progressed so that one might attempt to disengage the several elements in this complex creation; for Falstaff, like the melancholy of Jacques, is "compounded of many simples." In part, he comes from English history and the tradition of the golden times of Henry V; in part, from the conventions of classical and English drama; in part, from *novelle* of contemporary Italy; and, in large part, from the actual pageant of Elizabethan life, as Shakespeare saw it in the Stratford lanes and the London streets.<sup>91</sup> From Holinshed and the old anonymous play, *The Famous Victories*, Shakespeare took the figure of Oldcastle and the conception of the Prince's riotous youth. As a Lollard, Oldcastle had become a sort of Protestant saint; and possibly Falstaff's occasional lapses into the sanctimonious may derive from this origin. At any rate, Oldcastle's Elizabethan descendant, the powerful Lord Cobham, seems to have obliged Shakespeare to change the name so that his illustrious ancestor would not be held up to public ridicule; and, on a hint from Fastolf, a minor character in *Henry VI*, the dramatist seems to have made up the present name. From the talk of Derrick in *The Famous Victories* Shakespeare apparently borrowed a few verbal odds and ends;<sup>92</sup> and some of the jokes, of course, are from the common stock of Elizabethan comedy. These sources supply the name of the fat knight, his general situation in the play as roisterer-in-ordinary to gay young royalty, and a few clever phrases; but this is only the meagerest beginning of the Shakespearean Falstaff. From classical drama and from the pseudo-classical drama of the Renaissance Shakespeare took the stock character of the *miles gloriosus*, the vain and boastful captain whose bravery is more evident in an amorous intrigue than on the field of battle, and whose vanity is his ruin; and the *miles gloriosus* seems to be the source for Falstaff's personal appearance, for his cowardice in war, and perhaps for his gulling at the hands of the

<sup>90</sup> A. H. Tolman, *Falstaff*: New York (1925), 4.

<sup>91</sup> Cf. the present author, "Court Vs. Country in Shakespeare's Plays," *J.E.G.Ph.*, xxxiii, 222-232.

<sup>92</sup> J. Monaghan, "Falstaff and his Forebears," *S.P.*, xviii, 353-361.



Prince and of the merry wives.<sup>93</sup> From the stock figure of the parasite comes the detail of his relations with Prince Hal and Mistress Quickly and Shallow and Page and Ford, which forms the essence of the comedy of intrigue; and many of the situations in the *affaire* at Windsor have their analogues also in contemporary Italian stories. All these literary sources are significant; but the real flesh and blood of Falstaff, the relish and the gusto of his talk, the madcap comedy of his disreputable escapades, the *verve* of his irrepressible wit and flattery and impudence, the recruiting scene, his management of Nym and Bardolph and Pistol and Page Robin—all this is pure Elizabethan realism: the very elixir of contemporary life condensed to its quintessence: men rather like Falstaff, thinking such thoughts and doing such deeds and living in such a fashion, actually walked the streets of London; and when they spoke they would have talked as he did, had they had but Shakespeare's revelatory genius to prompt their lines. Dramatic situations and general concepts of character can be borrowed from a foreign literature; but humor is so national a thing, and age so easily withers it and custom stales, that each country, and indeed each period of history must create its comedy anew—quite as Shakespeare created Falstaff. It is not what he borrowed that makes his plays supreme, whether it be from Holinshed or Udall or *The Famous Victories*, or even from Plautus or the *novelle* of Italy; it is the intense reality of Elizabethan life as his eyes could see it, his wisdom interpret it, his incisive pen record its color and light and shade and ceaseless flux. This predominance of realism in the character of Falstaff over sources and literary tradition and the convention of the stage is especially demonstrated by Shakespeare's mingling in his character the *miles gloriosus* and the parasite, two types that classical tragedy did not combine. In Elizabethan times, however, the decay of feudalism and the military changes that gunnery imposed threw out of employment the older sort of soldier<sup>94</sup> and reduced him to thief or parasite; and therefore Falstaff, in combining these two major elements of his character, is not classical or medieval, or Italian, but above all contemporary Elizabethan English.

<sup>93</sup> E. E. Stoll, "Falstaff," *M.P.*, XII, 211 f.

<sup>94</sup> See the present author, "Honest Iago," *P.M.L.A.*, XLVI, 724-737.

## GORGIAS' THEORIES OF ART

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Not much remains to be said, it would seem, on the work of Gorgias, an almost ludicrous figure of the early fifth century according to a judgment made when his work was still recent and persisting down through our own time in the work of students of Greek art. The reasons for my attempt to evaluate his work afresh are, first, that he appears in a time when the intellect is being stirred to vigor by the discovery of new fields for its exercise, and, secondly, because in that age of intellectual discovery he stands out as the creator of a new artistic medium, Attic prose. His critics, ancient and modern, have been many, and few among them have been able, with any degree of success, to balance his excellencies with his defects in such a way as to show much in his favor. His ancient critics include practically all those whose names have been associated with the development of artistic prose, and some who owe him a great deal, almost by direct imitation: Aristophanes, Plato, Aristotle, Cicero, Dionysius, Longinus, Philostratus. With some of these, criticism is not the main business—that comes incidentally along with their own creative work. Here, it must be recognized, therefore, as only partial. In the main, however, the judgments of all are accepted as sound and just. In a discussion like the present, these critics and their criticisms cannot be examined in detail.

Of modern critics, those who have treated Gorgias' work most thoroughly and with the greatest appreciation are Blass and Norden.<sup>1</sup> Neither of these, however, permits himself to speak of

<sup>1</sup> Blass, F., *Die Attische Beredsamkeit*: Leipzig, Teubner (1887), I, 47-82; Norden, F., *Die Antike Kunstprosa*: I 1-80. Cf. Van Hook, *Classical Weekly*, vi, 122, "The Encomium on Helen, by Gorgias."



Gorgias as a creative genius, and both, on the whole, incline to regard the mischief wrought by the rise of rhetoric as hardly compensated for by the evolution of new forms of literature. If it is true, as Norden thinks,<sup>2</sup> that the death of tragedy was due to the influence of rhetoric, no great praise is to be expected for Gorgias' work. Or, again, if Gorgias made style the plaything of an inordinate self-esteem, no high place as a serious creative artist could be given him.<sup>3</sup> Yet other considerations compel one to modify these opinions. In the first place, not only in Athens did he excite general admiration, but throughout the cities of Thessaly, where he stayed for a great part of his later life, and wherever he went, he was courted and large sums were paid for his instruction. In the second place, one is almost compelled to believe that the master who could attract such students as Pericles, Thucydides, and Isocrates offered more than embellishment of style. The aim of the present discussion is to re-examine his theories to get, first, a clearer understanding of the point of view behind his statement of the relation between poetry and prose and, secondly, to attempt to understand what interest he had in the tragic drama.

Gorgias' views on the relation between the art of poetry and prose are taken from three sources—from tradition preserved incidentally by later writers, from deductions based on the practice he followed in his own prose works, and from the few pronouncements preserved in the two complete works of his that survive. The first source is of only slight value apart from Aristotle's citations, since what survives is not discussed in all its implications by the author who preserves it; the second is valuable if care is taken to understand the nature of the work; Gorgias' own pronouncements must be studied closely in their relation to the work as a whole.

A natural starting point for the study is the pronouncement of Gorgias himself in the *Helen*, usually put in the form, "Poetry is prose with metre." This work, the *Helen*, has suffered the fate of many other similar works; that is, a sentence here and there has been taken out of its context and made to bear the full weight of a theory. In order to decide what weight to give to any such theory

<sup>2</sup> *Op. cit.*, I, 78.

<sup>3</sup> *Op. cit.*, I, 71.

derived from the work, it will be of great assistance to know its general nature and the aim of the author in writing it. Gorgias himself, at the end of the piece, states in a brief sentence, with the inevitable balance characteristic of him, "I have wanted to write this speech, an encomium for Helen, a bit of diversion for myself."<sup>4</sup>

This motive has been noted by Blass, and, following him, by Norden, and it would seem natural to follow up the study of Gorgias' work with his motive in mind, and show what bearing it has on the theories propounded as well as his general attitude to his material. With scholars, as a rule, there has been so much concern for denouncing duly the artificiality of Gorgias' rhetoric that even his suggestion at the end has not been taken as a hint that he was amusing himself. And yet the tone of the piece is shown in different places throughout it: one can hardly read what he says about *δψις* and its effect of befuddling the mind without seeing that Gorgias is smiling over the arguments he is developing.<sup>5</sup> Again, at the beginning of his encomium, after elaborating on the virtues of Helen's suitors—virtues natural, bestowed, and acquired—and on the keenness of their rivalry for her, he turns aside and says,

Now who of them found satisfaction for his love, and why and how he did, in getting Helen, I will not say. To tell people what they know ensures their belief, but affords no delight.<sup>6</sup>

In the course of his encomium, Gorgias' effort is directed toward clearing Helen of blame. If the gods, he says, brought about her plight, the case need not be argued. If human means were employed to get her and she was not taken by force, then she came under the compulsion of two other powerful forces. His argument he develops with two hypotheses. They are these: Sight and, consequently, impression, are not to be depended upon. Who knows what perplexing effect on Helen the sight of Paris may have had? The power of *λόγος*, however, is immense: if Helen came under the spell of this, she was striving against an irresistible force. In either case she is cleared of guilt.

<sup>4</sup> Gorgias, *Helen*, 21. Cf. Blass, *op. cit.*, 1, 75.

<sup>5</sup> *Ibid.*, 16.

<sup>6</sup> *Ibid.*, 5.

It is clear, then, that Gorgias makes his encomium of Helen really an occasion to glorify his own art, the art τοῦ λόγου: Helen's case is a good illustration of its power. He is well aware that it will be measured in terms of the power of poetry, since previous encomiums were composed in that form, and perhaps he is the first to institute the comparison. Hence, at the outset, he ranks it along with poetry, declaring that poetry is prose with the addition of metre.<sup>7</sup> This statement he leads up to in a formal way and develops it in the direction of showing the effect of λόγος, but a good many questions that naturally arise he does not touch upon. For instance, his audience would probably not at once understand the truth of his implicit claim that the speaker whose instrument was λόγος acted under divine enthusiasm as did the ποιητής.<sup>8</sup> This general question hardly comes within the range of this discussion. For the present it is enough to note that what he means to say for himself is that his art can claim the same power of charm and persuasion (θέλξις καὶ πειθώ) as poetry possesses. It is not his concern to give consideration to degree in these two qualities, but to illustrate his contention from Helen's case. Here is hardly sufficient material, then, from which to extract a theory of poetry, especially as its proponent gives the warning that he has been indulging in a bit of diversion and has illustrated his argument to his own satisfaction.

Assuming, however, for the time being, that Gorgias is giving a serious judgment on the relation between λόγος and ποίησις, it is interesting to see how he builds up his argument. He begins: If it was λόγος that persuaded and beguiled her soul, it is not hard to make a defense against this either, and refute the charge against her in this way: "λόγος is a mighty ruler, who, with the smallest and most obscure body, accomplishes most divine deeds. For instance, he can dispel fear, take away pain, create joy, and increase pity."<sup>9</sup> Gorgias then makes the general comparison cited above, and to make emphatic his claims for λόγος he describes the way in which those are affected who come under the spell of poetry.

<sup>7</sup> *Ibid.*, 9.    <sup>8</sup> This implication is noted in the criticism of Longinus, *Περὶ ὑψους* 2, 2.

<sup>9</sup> *Ibid.*, 8.

Into those who listen to poetry enter frightful trembling, tearful pity, and sorrowful longing; and through the power of speech the soul experiences a suffering of its own over the successes and misfortunes of other persons and things.<sup>10</sup>

Gorgias then turns to consider another form of the spoken word. Inspired incantations in prose, he notices, bestow pleasure, take away pain; for, he says, the power of the incantation, meeting with the opinion of the soul, charms and persuades and transports it by its beguiling.<sup>11</sup>

A little farther on he returns to the subject of the charm of prose (ἡ πειθὼ προσοῦσα τῷ λόγῳ), and elaborates upon the evidence for it.<sup>12</sup> By this charm he seems to mean all that Aristotle included later in the virtues of expression—voice (care being taken to employ the proper volume), and pitch (high, low, or middle), and rhythm.<sup>13</sup> Three contemporary types of writing are cited by Gorgias to demonstrate his contention that "the persuasion attaching to Paris' speech moulded Helen's soul as it would." The first of these are the discourses of the scientists (τῶν μετεωρολόγων, presumably Anaximenes, Heracleitus, Empedocles, Anaxagoras, and the others) "who," he says, "taking away one opinion and impressing another, make the incredible and unseen appear to the eyes of opinion."<sup>14</sup> He next cites the lively contests in debate, in which one speech, if written with art, changes about and convinces a whole crowd. His third type is represented by the arguments of philosophers, discourses which he claims show a rapid play of thought. The array is interesting because it shows some of the sources to which Gorgias was indebted in the development of his own theories of style, and, further, gives the hint that his own manner did not develop merely out of the determination to embellish.

And Gorgias in the practice of his art was consistent with his theory: he set to work to create a prose that was embellished to an exaggerated degree, and that sought, in externals at least, to convey the charm of poetry, though the figures it employed were

<sup>10</sup> *Ibid.*, 9.      <sup>11</sup> *Ibid.*, 10.

<sup>12</sup> *Ibid.*, 13. Cf. Alciphron, *Ep.* 13, δσαι ταῖς ὁμιλίαις αὐτῆς σιρῆνες ἐνδρυντο! ἐπ' ἀκροῖς μοι δοκεῖ τοῖς χεῖλεσι αὐτῆς ἐκάθισεν ἡ πειθὼ.

<sup>13</sup> *Rhet.* III, 1403 B 28.

<sup>14</sup> *Ibid.*, 13.

not the common poetic figures. To take his term *λόγος* to mean expression in which appeal is made to the intellect only, and not to the emotion as well, is to do, as we have seen, what Gorgias would have resented; and the question may well be raised whether the idea will bear that limitation. But to say this is to reopen a question that was debated with bitterness throughout antiquity, namely, to what a degree prose may be legitimately expected to exert an influence on the mind that is similar in kind to that of music or poetry.<sup>15</sup> Gorgias has no misgivings on the question. To him *λόγος* means expression in prose: the difference between it and poetry is one of form and it affects the emotions powerfully. Plato found fault with him for his conception of the function of *λόγος* as persuasion, because such a conception assumed that persuasion was based on an appeal to the feelings, whereas it ought to be based on dialectic. And yet, in his own work, Plato did not abide by the distinction. In fact, when Aristotle comes to put the dialogues of Plato into a definite literary category, he finds it difficult, uncertain whether to group them with such a form as the mimes of Sophron and Xenarchus.<sup>16</sup>

Gorgias' insistence on the idea that there is no fundamental difference between prose and poetry is reflected in the direction taken by the work of three of his pupils. Evenus of Paros wrote epigrams and prose; Licymnius of Chios was a sophist who wrote dithyrambs; Agathon was a tragedian as well as prose writer, and may even have written a *τέχνη* on tragic composition. These are not many from among his hundreds of pupils, a list of whom would include the illustrious names—Pericles, Thucydides, Meno, Alcibiades, Critias, Polus, Proxenus, Aristippus, Antisthenes, Alcidas, Isocrates. They permit, however, the deduction to be drawn, perhaps, that this enunciation of his theory in the *Helen* is not a single instance but, in spite of its humorous setting, represents a view that was often put forward.

After noting the three types of *λόγος* that illustrate its power upon the mind, Gorgias goes on to specify the effect it produces. Though he does not use the word *κάθαρσις* he comes close to the idea. His words are:

<sup>15</sup> Cf. Norden, *op. cit.*, I, 50.

<sup>16</sup> *Poet.* 1447 B 10.



The power of λόγος has the same effect in relation to the ordering of the soul as the effect of drugs on the nature of bodies. As different drugs drive different fluids from the body, and some put an end to sickness, others to life, so with discourses, some give pain, others delight; some terrify, others inspire their hearers to courage, and others by an evil persuasion bewitch and beguile the soul.<sup>17</sup>

This claim for his art is peculiarly interesting when taken in connection with an opinion of his on tragedy preserved from some source by Plutarch: Tragedy deceives by myths and affections, and the tragic poet who deceives is juster than he who does not; the deceived is wiser than one who is not deceived.<sup>18</sup> From this fragment it may be deduced that Gorgias conceived of the function of the tragic poet as not only giving pleasure but instructing. Perhaps here also the theory of κάθαρσις is in the background.

When Gorgias makes his comparison of the power of λόγος with that of poetry, it is important to note that he has in mind chiefly tragic poetry. A few considerations support this point of view. In the first place the specific emotions stirred by poetry, as noted above, are those that are associated generally with tragedy;<sup>19</sup> the cathartic effect, also, is an idea that later is associated with its purpose. Aristotle's discussion of the rise of poetic style in prose seems to tend in the same direction. He mentions Gorgias' style chiefly as illustrative of what he means, though in the beginning of the passage he mentions epic recitation as well.<sup>20</sup> He is dealing specifically with diction and holds that the diction of prose and poetry must be different. He goes on to show that at first tragic poets had used words that were different from the language of prose, but that, just as in metres they changed from the trochaic to the iambic, as being most like to the rhythm of prose, so they abandoned all words that are different from the language of conversation. And, he argues, it is ridiculous for writers of prose to continue to imitate a style of diction that belonged to ancient tragedy and that only epic poets followed, not the tragic poets of his day. Dionysius also finds fault with his use of ornate speech, as in the tragic manner.<sup>21</sup>

<sup>17</sup> *Ibid.*, 14.      <sup>18</sup> *De gloria Athen.* 348.

<sup>19</sup> *Ibid.*, 9: φόβη περίφοβος, θεός πολύδακρυς, πόντος φιλοπενθήης; ἰδὼν τι πάθημα ἔπαθεν ἢ ψυχῇ.      <sup>20</sup> *Rhet.* I, 1404 A 25.      <sup>21</sup> *De Demosth.* 4.

Further, if one considers the type of poetry that claimed attention in Gorgias' day, the evidence will point in the same direction. The most careful accounts of the life of Gorgias put it between the years 483 and 375 B.C., a long span of years crowded with activity. If his interest in his art may be assumed to have been well established at eighteen, it is easily seen that he had awakened to that interest at a time when tragedy had taken a definite aesthetic form and was no longer hampered so much in its development by religious conservatism. It is often said, in criticism of certain phases of Greek drama, that it came too much under the influence of sophistic, and that is, no doubt, true of later drama; but in the early years of Gorgias' life the influence must have been in the other direction, though it probably was not the only influence that tended to mould aesthetic judgment and determine style. And perhaps this is one reason why he chose the Attic dialect. Blass, of course, gives the more comprehensive reason.<sup>22</sup> He notes that, inasmuch as each type of poetry has its appropriate dialect, so Gorgias faced the necessity of choosing a proper dialect for artistic prose. He could find no better than that of the *πρωτανεῖον τῆς σοφίας*, as Hippias calls Athens in the *Protagoras*. Further, when he appeared at Olympia before all the Greeks, no dialect was better fitted to make an appeal to the general understanding and appreciation than the Attic, distinguished, according to Isocrates, by its *μετριότης* and *κωρότης*.<sup>23</sup> One of the most artistic expressions of Athens' *σοφία* was her tragic poetry.

In the matter of style, however, another department of poetry had its influence, the choral lyric. Aristotle speaks of the method of Gorgias as follows: if he is speaking of Achilles, he praises Peleus, then Aeacus, then the god.<sup>24</sup> Thus he treats his subject comprehensively. Perhaps this method was suggested by the way in which Pindar develops his theme.

Gorgias recalls Pindar also in his manner of presenting his subjects. Like Pindar he appeared at the great Greek festivals and with a great deal of ceremony addressed the assembled multitudes. Philostratus names three principal epideictic speeches delivered by him, the *Pythicus*, the *Olympicus*, and the *Epitaphius*. The first he

<sup>22</sup> *Op. cit.*, I, 55.

<sup>23</sup> Isocrates, 15, 595.

<sup>24</sup> *Rhet.* III, 1418 A 32.



delivered from the steps of the altar at Delphi during an assembly of the citizens, and, in memory of the occasion, had a gilded column erected with a statue of himself, which Pausanias saw in his day.<sup>25</sup> The *Olympicus* was given from the steps of the temple of Zeus at Olympia. On this speech, according to Philostratus, Gorgias lavished all the wealth of his genius, believing that an opportunity to address all the Greeks assembled at the great festival should not be taken lightly. Incidentally, the theme was the national struggle against the barbarian, and he urged Greeks to forsake internal strife and unite against Persia. Again, in the *Epitaphius*, spoken at Athens, he sought to show his talent at its best. This was one of the many speeches delivered over heroes that had fallen in war. In it Gorgias addressed himself particularly to the Athenians, recalling their past glorious deeds. Blass puts it shortly after the Peace of Nicias. Quite a long fragment survives, preserved by Dionysius and quoted by Maximus Planudes.<sup>26</sup> In addition to these three, two others are mentioned. Aristotle, illustrating the type of speech that enters upon its subject without the stimulation and preparation of a proemium, cites the encomium of the Eleans by Gorgias.<sup>27</sup> Blass himself thinks the passage cited, illustrating Gorgias' method in eulogy, points to an encomium of Achilles.<sup>28</sup> Clearly, then, these two types of poetry were strong influences in the shaping of the manner of Gorgias, and furnished illustration for him in the enunciation of his literary creed.

That he may have given formal judgment on the function of tragedy has been deduced from the two passages cited from the *Helen* and from the other preserved by Plutarch. It would be too much to assume from them that Gorgias wrote a *τέχνη* on tragic composition, and yet, when Dionysius enumerates the works of Gorgias that he had met with, he mentions among the rest certain technical works which must be assumed to be of this sort.<sup>29</sup> What specifically they were he does not say here, but in another place mentions a work *Περὶ Καίρου*, "On Due Measure," but mentions it only to say that no one had ever written a proper treatise on the subject, and that Gorgias, the first to try his hand at the

<sup>25</sup> Philostratus, *V.S.* II, p. 12 K. Cf. Paus. x, 18, 7.

<sup>26</sup> In Walz, v, 549 f.

<sup>27</sup> *Rhet.* III, 1415 B 38.

<sup>28</sup> *Op. cit.*, I, 62.

<sup>29</sup> *De Demosth.*, at the beginning.

theme, had written nothing of any value.<sup>30</sup> Diodorus Siculus gives him the credit of first inventing rhetorical rules (τέχνας ῥητορικὰς ἐξῆψε) but, of course, does not say precisely that he wrote a τέχνη.<sup>31</sup> One may say, however, that the *Helen* and the *Palamedes*, besides giving satisfaction to the author as an exercise of his genius, were meant to be models to his students. In one of the passages cited above, Gorgias' words show this.<sup>32</sup> There he claims to be able easily to demonstrate Helen's innocence, and he adds at the end of his sentence, "in the following way" (ὥδε).

Interesting confirmation of the idea that Gorgias was interested in tragedy and that he may have worked in it with his pupils in rhetoric may be adduced from the work of two of his most famous students, Thucydides and Agathon. Without subscribing to Cornford's view on the dramatic structure of the history of Thucydides, one may readily grant that the historian's thought is developed in the manner of the contemporary tragic poet.<sup>33</sup> Here, again, no dogmatic statement may be made concerning formal work done by Thucydides in tragedy, but the possibility is apparent. Of course, Agathon's career as a successful poet in the field is well known but, further, there is a possibility that he wrote a τέχνη on tragic composition, or, at least, that he gave expression to a creed on some features of tragic art. This has some substantiation in the fun directed at him by Aristophanes, who makes him state the principle on which he works:

Χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα  
ἀ δεῖ ποιεῖν πρὸς ταῦτα τοὺς τρόπους ἔχειν.  
αὐτίκα γυναικεῖ' ἦν ποιῇ τις δράματα  
μετουσίαν δεῖ τῶν τρόπων τὸ σῶμ' ἔχειν.<sup>34</sup>

Here Aristophanes pays Agathon the compliment, whether seriously or not it is hard to say, of enunciating the idea that the tragic poet, to be successful in the presentation of his characters, must become, in a degree, the character he tries to present. Of course, it is Aristophanes' interest and his business to create fun and even to hold up to ridicule persons and things that arouse in him admiration; hence he proceeds to make lewd mockery of

<sup>30</sup> *De Compositione Verb.*, beginning.

<sup>31</sup> XIV, 53.

<sup>32</sup> *Ibid.*, 8.

<sup>33</sup> F. M. Cornford, *Thucydides Mythistoricus*, 221-243.

<sup>34</sup> *Thesm.* 149-152.

Agathon's creed. Yet behind the funmaking lies a real problem of dramatic art, which would indicate that theory and criticism were keeping pace with creative work in the field of drama. Agathon's statement at once calls up Aristotle's serious discussion of the same question:

Again the poet should work out his play to the best of his power, with appropriate gestures; for those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most life-like reality.<sup>35</sup>

Another article of Agathon's creed comes out in the elaboration of the preceding. Claiming that Anacreon and Ibycus were dirty fellows who did not take care to put on respectable appearance when composing their poems, he ends with the idea that a man creates what is like his own nature. Here he takes the stand that the poet must be a good man—a question that has always been a live one in the discussion of aesthetics:

διὰ τοῦτ' ἔρ' αὐτοῦ καὶ κάλ' ἦν τὰ δράματα  
 ὁμοία γὰρ ποιεῖν ἀνάγκη τῇ φύσει.

It is not too much to assume that back of Aristophanes' ridicule there is a real interest in Agathon as a worthy workman in the craft.

Of course, credit is not to be given to Gorgias for the performance of his pupils. The assumption is not too great, however, that the interest of both Thucydides and Agathon in drama may argue for a similar interest on the part of the master. Further, if the evidence has not been taken to demonstrate too much, it would seem that Gorgias' contribution to the theory of drama is a rather considerable one: it would mean, in fact, that Gorgias anticipated Aristotle in conceiving the function of tragedy as being to effect a *κάθαρσις* of the emotions aroused.<sup>36</sup>

Gorgias' distinction between poetry and prose, amplified only to such a degree as will serve his immediate purpose, arouses dissent because it leaves too much to be assumed. His judgment on

<sup>35</sup> *Poet.* 1455 A 22 (Butcher). Cf. *CLASSICAL JOURNAL* XXXIII, 322-335.

<sup>36</sup> The general interest in medicine (Anaxagoras himself was a physician) is enough to account for the language of that science used as illustration.

the effect of both must also be refused when he implies that both alike by their charm take away the immediate use of the critical faculty. This idea he puts forward in rather bombastic language when he compares the confusion and excitement caused by a display of force in civil disturbances with the excitement caused by the presence of love or the loved one. "Fear, caused by the sight of arms," he says, "causes men to lose sight of the glory of the victory that law achieves over force."<sup>37</sup> He labors the point too much. But he is not alone in his tendency to exaggerate in order to make a point; even Aristotle has been accused of doing the same in some of his judgments in the *Poetics* and the *Rhetoric*. And though a study of the surviving works justifies, on the whole, the criticisms of Dionysius that Gorgias' thoughts were not in keeping sometimes with the lofty language he employed,<sup>38</sup> yet it also shows that he thought clearly and logically in the developing of a theme. Humorous and trifling as its subject is, the *Helen* is an evidence of his logical method, and the *Palamedes*, unhampered by an excessive load of ornamentation, gives more definite proof. Perhaps, if the technical works had survived which came to Dionysius' notice, they would supply a more complete treatment of the theory which is here merely stated.

To the general criticism of Gorgias' style in prose, namely, that in it he carried ornament to an unwarranted extreme, assent must be given, but in specific features exception may be taken. For example, Dionysius, speaking of his general manner says: "The poetic and figurative manner of speaking, as Timaeus says, Gorgias began, and aroused marvellous admiration in the Athenian speakers."<sup>39</sup> Aristotle had said the same, hinting that Gorgias was influenced by what he recognized as the effect of poetic diction. Whether the judgment is based primarily on the statement of Gorgias in the *Helen* it is hard to say. It is noticeable, however, that of the poetic elements in his prose few examples are given, and those are some few metaphors employed by him. What were called the real vices of his prose style were not poetic figures, but antithesis (of the more artificial types), assonance, and alliteration, which are found only in slight degree in poetry and which in

<sup>37</sup> *Ibid.*, 15 f.<sup>38</sup> In Walz, *Rh. Gr.*, v, 551.<sup>39</sup> Lysias 3.

prose are meant, according to the critics, to make up for the want of metres.

Obviously it is difficult for the critic of modern prose to get an adequate impression of the effect produced in Gorgias' day by the use of metaphors in prose except as he sees their use in poetry. English prose is so thoroughly shot through with metaphors that some of the figures objected to in Gorgias hardly strike one as being in bad taste in Greek prose. For example, Aristotle objects to the use of two metaphors in Gorgias, as too far-fetched for prose: "pale and bloodless affairs," and, "you have sown shame and reaped misfortune"; and at the same time rejects a metaphor of Alcidas, descriptive of the Odyssey: "a beautiful mirror of human life";<sup>40</sup> while most editors, discussing the passage, fail to see much to criticize in the use of them. Two others, taken, probably from the *Epitaphius*, seem to Longinus in bad taste: "Xerxes, the Persian Zeus," and, "vultures, living sepulchres;"<sup>41</sup> and of those who use this manner to excess he says: "Often, when they think themselves inspired, their supposed ecstasy is mere childish folly." Yet, if one is to judge from the *Helen* and the *Palamedes*, metaphors like these cited are rare; in fact, a close study might show metaphor employed more in Demosthenes than in Gorgias.

Something of a rational principle is discoverable in Gorgias' use of antithesis. Both Blass and Norden show clearly that for antithetic structure he was indebted, as was Empedocles, his fellow countryman, to the work of Heracleitus.<sup>42</sup> There is no more simple process in thinking than the consideration of opposites. A careful examination of Gorgias' manner shows that, when he is determined to make a point in telling fashion, antithesis becomes more sharply drawn. This is the reason underlying his style. It was inevitable that it be poetic. His mistake lies in the assumption that wealth of embellishment gives emphasis to thought.

Taking due account, then, of the defects of style in the work of Gorgias, one must still reach the conclusion that he was no mean artist and thinker—one who did not fail to catch the spirit of his time and to do his part in spreading the contagion of it.

<sup>40</sup> *Rhet.* III, 1406 B 11. Cf. Van Hook, in *Classical Philology*, 1917, 69.

<sup>41</sup> *On the Sublime*, III, 2, 2.

<sup>42</sup> Cf. Norden, *Op. cit.*, I, 18.



Among the many unfavorable judgments which Norden renders upon him, he gives one which tends to set the work of Gorgias in a proper light. On the question of Gorgias' daring to appropriate for prose some of the high functions of poetry, he has this to say:

Gorgias' style was only a precipitate of those great changes which the Greek world of the fifth century experienced in the spiritual sphere. The great spirits of that time, in their ardent press for knowledge, strove for the highest and dared to thrust the gods and their sacred prophet, Homer, from their time-honored seat.<sup>43</sup>

To have been the first to create Attic prose is an accomplishment which should entitle him to lasting fame, though some of its excesses, due to an over-creative fancy and restless energy, even in his own day had to be corrected, and probably by himself. If his work has been rightly interpreted as showing a close study of tragedy, in that respect he deserves an appreciation which has not always been accorded. The humorous pictures of his vanity and foppiness, drawn by Plato and others, have settled the tradition that he was a magnificent egotist, yet the man who could meet death with a smile and the jest that sleep was leading him to his brother<sup>44</sup> must be admitted to have possessed something besides inordinate self-esteem.

<sup>43</sup> *Op. cit.*, I, 20.

<sup>44</sup> Aelian, *Variae Historiae* II, 35.

## THE LATIN CLASS BECOMES A LABORATORY

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Harassed by the sudden flurries that disturb the educational firmament, the teacher of Latin can scarcely be blamed if at times she scans the future with misgiving. All this talk of integration, of multi-sensory aids, of vitalized experience may be very well for those who have succeeded in laying aside the confining textbook; but what can she hope to do when Caesar and Cicero are still to be ladled out by the line, and that in a class yearly growing slimmer?

Faced with such a situation the teacher of necessity pockets her doubts and resolutely comes to grips with what appears an impossible business. Wise enough to know that halfway measures will get her nowhere, she launches upon a career that immediately becomes the chief topic of conversation in the faculty room.

Bright and early one morning Miss Morehead, for such is her name, appears before a very startled principal and asks to be relieved of the quarters she has occupied for a number of semesters. In its place she requests a vacant room down the hall that has always been somewhat of a problem since there are no desks in it. Scarcely believing his ears but amused at the grim determination suddenly displayed, he permits the change. Before Miss Morehead leaves she has also acquired a number of tables and chairs.

With this unused equipment is built the Latin laboratory. Four to six chairs are arranged around each table and they themselves are grouped informally. Every effort is made to make the room cheery and inviting. It is to be a place where knowledge is exchanged and not dispensed. A few potted plants are introduced for color. (Succulents survive unbelievable neglect.) The faded and yellowed pictures of the Forum and of the Colosseum, the



*sine qua non* of a decade ago, are tucked away in the back of the closet and their place taken by posters portraying modern Italy.

With the help of the janitor Miss Morehead has an old show case brought up from the basement. This is to be the setting for the *pièce de résistance* of the week—some object of interest begged or borrowed. The arrangement, the necessary descriptive notes, and even the responsibility of having on hand at the proper time new exhibits are all to be delegated to the pupils, group vying with group to obtain the most striking or original articles. She knows from experience how many pieces of Rome and of Pompeii will suddenly come to light, being souvenirs picked up by someone's Aunt Mary or Uncle George when they "did" Italy.

As yet the most important thing in the laboratory is lacking—books. Taking into her confidence the librarian, there are checked out, a few for a week, some for a month, but many for the entire term, a number of volumes bearing on the particular work of the class. The librarian is all the more willing to be accommodating when she learns that Miss Morehead's groups will do most of their research in the laboratory, thus helping to relieve the congestion in the library. These books are divided into their respective subjects. All those dealing with private life are put on one table. Histories are grouped elsewhere. A place by the window is found for the biographies.

In order to use more intensively her collection of mounted pictures but having no filing cabinet available, she has one of the shop boys fashion a very good substitute out of an apple box. Mounted on four sturdy, braced legs and painted a gay color it proves to be the cheapest and yet the most serviceable piece of furniture in the laboratory. Another boy makes a bulletin board for the room.

Thus equipped, Miss Morehead is ready to begin her teaching. Taking the prescribed text, whether it be Caesar, Cicero, or Vergil, she breaks it up into as many separate subjects as the particular author permits. In *The Gallic Wars* there would be, for example, Caesar's descriptions of the landscape of Gaul, or his portrayal of the character of Vercingetorix. From the *Aeneid* a study could easily be made of the games of the Romans, or again their con-

ception of the truly religious man. In each instance the passages apropos to the subject are carefully noted. This is admittedly no small task.

When the class meets, the pupils are told that in place of reading the text straight through, each one will study only certain parts of it. Just what those parts shall be will depend upon the subject chosen, for now *The Gallic Wars* (if that happens to be the book) is going to be considered not so much as a chronicle, but as a mine of information on a variety of things. The list of subjects worked out by the teacher is then presented to the class. Each pupil, after due deliberation, is invited to elect that particular subject which interests him most deeply.

The various groupings of books in the room are explained. The students are urged to become acquainted with them by browsing about for a few days, being on the alert, of course, for any information that might have a bearing on their subject. Then, when Miss Morehead feels that they are sufficiently oriented, translation commences in the laboratory. As the days pass each pupil writes out as best he can the meaning of the passages accompanying his subject. Whenever he is perplexed, appeal is made to a classmate or to the teacher. If the point involved merits it, work is interrupted so that all may profit by the explanation.

No translation is done at home. Outside assignments are confined to additional readings, the preparation of reports, or the acquisition of objective material needed for the subject undertaken. In this way the teacher can gain a very good idea of just how well Latin is being learned by the individual pupil. Under the old recitation method any estimate of a student's work had to take into consideration the probable use of a "pony." By not permitting the texts to leave the laboratory such dubious aids are for the most part eliminated.

When enough Latin has been translated to furnish material for reports, discussion groups, informal talks, etc., these are begun. The facilities of the entire laboratory are placed at the disposal of the pupil preparing his report. Visual aids particularly are brought to his attention. The class sits as a group of research workers waiting to hear the account of one of its members on a given phase

of Graeco-Roman life. An inquiring as well as a critical attitude on their part is very desirable. Frequently this leads the student who makes the report to do further work along the lines of his subject, something highly worth while.

Very often classical authors never studied in the secondary school are asked for by pupils, since in their works are passages containing exactly what is wanted to round out a particular report. By this means the acquaintance with Latin literature is greatly broadened. One author introduces a dozen others, and what normally is a confining text becomes the key that unlocks a whole civilization.

The fact that the amount of Latin actually read is not as great as that set down in the "minimum requirements" is more than offset by the quality of the reading done. There is far too much emphasis placed today on the rapid reading of a language. The assumption seems to be that the mere act of madly tearing through pages and pages of words will give one the knowledge of a foreign tongue. This, of course, is but a natural outcome of the philosophy of contemporary society, in which the question is not how well but how much. Many a student has read four books of Caesar and got for his pains little more Latin than he had when he commenced. At the point where the translation of "a page a day" became mechanical, learning ceased. A meaning for each word in the assignment grew to be the goal. What they might mean when strung together was of little consequence. It was to counteract this tendency that the laboratory was perfected.

Undoubtedly the laboratory considers Latin only as a handy tool of the social sciences. Whether or not one likes this, the fact remains that at present the social sciences dominate the curriculum. Our generation is insatiably curious about its own affairs and the affairs of its ancestors. Such being the case, the teacher of Latin must again bow to fashion. Only by decking Latin out in the prevailing mode can it pass muster when the roll is called.

## Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

### PASSING ON OPPOSITE SIDES OF OBJECTS AS A CAUSE OF A QUARREL

Some time ago one of my Ann Arbor friends overheard the exclamation "Bread and butter!" as two women ahead of her parted to pass a tree in the middle of a sidewalk. These simple words served as a charm against a quarrel or the severance of friendship. There would have been no hope of averting a rift if someone had shouted "Pepper and salt!"<sup>1</sup>

The idea that the separation of two companions to pass on opposite sides of an object or their being separated by an object or a person will bring about a figurative separation or a bisection of friendship is so widespread that one would naturally expect it to be rather old. It is somewhat surprising, however, to find this superstition mentioned by St. Augustine<sup>2</sup> among others that were hoary in the heyday of classical antiquity. His record of the belief is so interesting that I am quoting it in the original:

His adiunguntur millia inanissimarum observationum . . . si iunctim ambulantis amicus lapis aut canis aut puer medius intervenerit; atque illud quod lapidem calcant tanquam diremptorem amicitiae minus molestum est quam quod innocentem puerum colapho percutiunt si pariter ambulantis intercurrit. Sed bellum est quod aliquando pueri vindicantur a canibus; nam plerumque tam superstitiosi sunt quidam ut etiam canem qui medius intervenerit ferire audeant, non impune; namque a vano remedio cito ille interdum percussorem suum ad verum medicum mittit.

<sup>1</sup> Cf. Fanny D. Bergen, "Current Superstitions," *Memoirs of the American Folk-Lore Society*, IV (1896), 28, No. 79.

<sup>2</sup> Cf. *De Doctrina Christiana* II, 20, 31 (Migne, *Patrol. Lat.* xxxiv, 50).

From a secondary source<sup>3</sup> I learn that the Greeks had a somewhat similar superstition about being separated by a stone: "Two brothers walking on the way conceived it ominous of evil if they happened to be parted by a stone."

Parallels to these beliefs that the physical separation of two friends out walking endangers their friendship occur in both Europe and America. Those in regard to a stone and a dog may be found in German collections of superstitions, e.g.:

Wenn zwei freunde zusammen gehn, und ungefähr ein stein zwischen beide fällt, oder ein hund quer über den weg läuft, so wird die freundschaft bald getrennt.<sup>4</sup>

Lauft ein hund zwischen ein paar freunden durch, so wird die freundschaft getrennt.<sup>5</sup>

Among us there is a widespread notion that if two persons walking together separate and pass on different sides of a post,<sup>6</sup> a pole,<sup>7</sup> a tree,<sup>8</sup> or, in fact, any obstruction at all,<sup>9</sup> a quarrel or severance of friendship will ensue. I have a Czecho-slovakian friend who refuses to allow to come between her and her American husband anything that is taller than they are.

Misfortune may come likewise from the separation of two com-

<sup>3</sup> Cf. J. A. St. John, *The Hellenes, The History of the Manners of the Ancient Greeks*: London, R. Bentley (1844), I, 368. I have been unable to find the ancient authority for the statement made by St. John.

<sup>4</sup> Cf. Jacob Grimm, *Deutsche Mythologie*<sup>4</sup>: Berlin, F. Dümmler (1878), III, 467, No. 894.

<sup>5</sup> Cf. *ibid.*, III, 441, No. 213; also *Handwörterbuch des deutschen Aberglaubens*, edited by H. Bächtold-Stäubli: Berlin und Leipzig, W. de Gruyter & Co. (1927-), IV, 472.

<sup>6</sup> Cf. A. W. Whitney and C. C. Bullock, "Folk-Lore from Maryland," *Memoirs of the American Folk-Lore Society*, XVIII (1925), 37, No. 759; D. L. and L. B. Thomas, *Kentucky Superstitions*: Princeton, University Press (1920), 230, No. 3042; also Nos. 3043-45.

<sup>7</sup> Cf. Whitney and Bullock, *op. cit.*, 63, No. 1364.

<sup>8</sup> Cf. E. E. Gardner, *Folklore from the Schoharie Hills, New York*: Ann Arbor, University of Michigan Press (1937), 296, No. 301; Clifton Johnson, *What They Say in New England*: Boston, Lee and Shephard (1897), 70; Julia Peterkin, *Roll, Jordan, Roll*: New York, Robert Ballou (1933), 157; N. N. Puckett, *Folk Beliefs of the Southern Negro*: Chapel Hill, University of North Carolina Press (1926), 431. In the source last named there occurs the following vivid form of the belief: "For two persons walking together to go on opposite sides of the same tree ('split a tree') is bad luck; it cuts their mother's grave or divides their friendship."

<sup>9</sup> Cf. Bergen, *loc. cit.*; Whitney and Bullock, *op. cit.*, 37, No. 759; and 63, No. 1365.



panions by a third person. St. Augustine records this superstition about a *puer*, but the only special significance attaching to a boy in this connection is that a boy at play is far more likely to run between pedestrians than is an adult. The idea noted by him persisted, for in the *Mag-astro-mancer*,<sup>10</sup> published in the middle of the seventeenth century, John Gaule includes in a long list of superstitions the belief that the running of a child between two persons has some ominous significance.<sup>11</sup>

In our own lore a similar act by a person of either sex or of any age is supposed to bring about some unfortunate circumstance.<sup>12</sup> A Negro version of the belief has been interestingly stated: "Two Negroes walking together . . . think that their friendship will be cut in two or bad luck will result if a person cuts in between them."

Doubtless these superstitions about the effect of passing on different sides of an object or of having an object or a person come between friends out walking are part of our general Indo-European heritage rather than a survival from classical antiquity alone.

In the quotation from St. Augustine *interuenio* is used twice and *intercurro* once. It is worthy of note that we may say of friends who have become estranged: "Something has come between them."

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### CYRUS THE YOUNGER AND THE SIZE OF XERXES' ARMY

In the CLASSICAL JOURNAL, XXXIII (1937), 168, Professor John A. Scott states that the figures given for the hosts of Xerxes by Herodotus and confirmed by his contemporaries, Aeschylus and Simonides, are the ancient tradition. This tradition is, I think,

<sup>10</sup> Πῶς-μαρτα the *Mag-astro-mancer* or the *Magical-Astrological-Diviner Posed, and Puzzled*: London (1652), Chap. xx, §1, p. 181. A copy of this book may be found in the library of Harvard University. I am greatly indebted to Professor A. S. Pease for getting for me the exact reference for this passage, which I knew only at second hand.

<sup>11</sup> Cf. Whitney and Bullock, *op. cit.*, 63, No. 1365; Thomas, *op. cit.* 230, No. 3046; and Johnson, *loc. cit.*

<sup>12</sup> Cf. Puckett, *loc. cit.*

strikingly exemplified by its inclusion in a favorite paradigmatic *τόπος* of Attic eloquence. This commonplace probably was of the Greek orator's stock-in-trade even before he became acquainted with the rhetorical *τέχναι* of such men as Thrasyarchus and Gorgias, the latter of whom came to Athens in 427 (therefore before Cyrus was even born?)<sup>1</sup> and whose *Palamedes* (§13) credits the Greeks of Homeric times with *ἅπαντα μέγιστα, προγόνων ἀρεταί*, and *ἀριστεύειν*—heroic deeds that Isocratic rhetoric pronounced inferior to the record of Marathon and Salamis.

The important argumentative rôle assigned by Isocrates and by Attic oratory in general to the Greek forbears, has recently been made a subject of investigation.<sup>2</sup> While Isocrates never tires of singing the praises of the *πρόγονοι* who turned back the Asiatic hordes and saved all Hellas from annihilation, he enhances their great achievement by proposing this consideration of the disparity of the numbers involved (*Paneg.* 83):

How could words be found commensurate with the deeds of men who proved themselves so superior to the expedition against Troy that, while the latter spent ten years about a single city, they within a short time warred down the forces of entire Asia, saving not only their own countries [Athens and Sparta] but also liberating all Hellas?

The topico-rhetorical character of this encomium becomes evident from its occurrence elsewhere. Thus in the *Philippus* (111 f.) the Macedonian's mythical ancestor, Heracles, is exalted for deeds surpassing by far the accomplishment of those who took Troy only after a siege of ten years; and in the *Evagoras* (65) the Salaminian king is similarly extolled at the expense of the Trojan warriors. The *τόπος* recurs in the Pseudo-Demosthenic *Epitaphius* (10 f.), reference being made again to the *Persica* and a contrast drawn between the *ἐξ ἀπάσης τῆς Ἀσίας σὸλος* and the small number of

<sup>1</sup> The traditional date of Cyrus' birth (424-23) has been called into question by Weissbach, Pauly-Wissowa-Kroll, Suppl. rv, 1166 f.

<sup>2</sup> Cf. Karl Jost, *Das Beispiel und Vorbild der Vorfahren bei den Attischen Rednern und Geschichtsschreibern bis Demosthenes* (Basel dissertation, Drerup's *Rhet. Stud.* 19): Pederborn, Schoeningh (1936); and the author's *Wesen und Wirkung der Auctoritas Maiorum bei Cicero* (Münster dissertation): Bochum-Langendreer, Pöppinghaus (1935), Ch. II.

defenders—with *οἱ ἐπὶ Τροίαν*, as usual, yielding to the latter in comparison. Lastly, we find Hyperides injecting the *τόπος* into his *Epitaphius* (28) in praise of Leosthenes and those who had fallen at Lamia, even though he expressly states in the prooemium (4) that it is not his intention to repeat the old commonplaces.

Of course, all five of these references are taken from orations appearing decades after the death of Cyrus; and only two—the first and fourth—make capital of the disproportionate numbers of combatants in the Persian Wars. In his *De Mysteriis* (107) Andocides speaks of the *πατέρες* as having considered their *ἀρετή* sufficient to match the *πλῆθος* of the barbarians in behalf *τῶν Ἑλλήνων ἀπάντων*. Within the Canon of the Ten this is, to my knowledge, the earliest testimony that can be adduced for the subject in hand—the date of the oration being two years after the death of Cyrus. But these *loci* together with numerous others of a varied character<sup>3</sup> point to what went before. Isocrates states (*Paneg.* 73 f) that it is difficult to speak well of *ἡ προγόνων ἀρετή καὶ ἡ πρὸς τοὺς βαρβάρους ἐχθρά*, when others have done justice to the theme long before (*πάλαι*), especially at state funerals. When Pericles spoke the funeral oration in 430, he was carrying out what already was *πάτριος νόμος* (Thuc. III, 34, 1). He had in fact delivered such an oration nine or ten years earlier for the Athenians who had perished in putting down the revolt of Samos (Plut., *Pericles* VIII, 5). Again Isocrates emphasizes (*Paneg.* 82) that those of old who had instilled into their sons the qualities that saved Greece from Persia, did this so well that neither poets nor sophists have yet been able to find words worthy of the heroes of Marathon and Salamis.

And this brings us back to Aeschylus and Simonides, to Thrasy-machus and Gorgias. If there was a Persian who knew the Greeks and their traditions well, it was Cyrus the Younger. During the years of his satrapy in Asia Minor he met and sought to meet Greeks from every state and city. To mention only a few from beyond the Straits, there were the Lacedaemonian Lysander, the

<sup>3</sup> Consider, e.g., the long encomium on the forbears who fought in the Persian Wars in Lysias, *Epit.* 20–47. There is mention (21) of Darius' army as 500,000 strong, the forces of Xerxes being termed (27) countless (*ἀπειρον τὸ πλῆθος*).

Achaean Socrates, the Arcadian Sophaenetus, the Thessalian Aristippus, the Boeotian Proxenus. The last four named were among his guest-friends. If in his boyhood years Cyrus had been impressed by his great-grandfather's boast<sup>4</sup> "that his crack troops would willingly meet three Greeks each," while the shame of the vast host's defeat by a small number of Greeks had by any chance been kept from him, his daily associations with Greeks over a period of six or seven years taught him what for them had long been a theme of poets and an oratorical commonplace as well.

It is small wonder then that shortly before the battle of Cunaxa he should stress in his address to the Greek mercenaries that he had enlisted their services because he considered them braver and stronger πολλῶν βαρβάρων, and that he should have no misgivings to mention farther on the enemy's πλῆθος as πολὺ (*Anab.* I, 7, 3 f). Six weeks after the battle, when the Greek generals had been slain, Xenophon, speaking before the assembled soldiers, conjured up again the shades of the Persian Wars, the τῶν προγόνων τῶν ἡμετέρων κίνδυνοι, the Περσῶν . . . παμπληθὴς στόλος ὡς ἀφανιόντων τὰς Ἀθήνας of Darius, and the ἀναρίθμητος στρατιά of Xerxes (*Anab.* III, 2, 11-13). Without great difficulty you will find in this section of Xenophon's address not only thoughts but a number of phrases that derive from the same commonplaces employed by Isocrates, Demosthenes, and other members of the Canon. Cyrus had with him in his army this "certain Xenophon, an Athenian," who had but brought to the gates of Babylon the Greek tradition which the young Achaemenidian had often heard before—the tradition of the one-hundred-and-seventy myriads that had crossed the Hellespont with Xerxes.

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<sup>4</sup> The phrase is Professor Scott's version (*loc. cit.* 168) of Herodotus VII, 103.

ON CALLING A SPADE "AN AGRICULTURAL  
IMPLEMENT" IN LATIN

The elegant circumlocutions by which our Victorian ancestors avoided naming a spade outright are happily no longer fashionable; they are to be found chiefly in areas of cultural lag such as pedagogical treatises, "journalese," and business English. I read recently of an amazing institution<sup>1</sup> which teaches Chicago clerks and stenographers to say "The typewriter is an indispensable office appliance" instead of "We couldn't get along without the typewriter." Such "improved" phrasing usually involves substitution of Latin derivatives for Anglo-Saxon, but the spirit which prompts it is not Latin; the Roman authors in general are not given to beating about the bush. Of course there are exceptions; Tacitus in particular objects to commonplace words. Thus *caligae* becomes *eo tegmine pedum*, and *pix*, *id mercimonium . . . quo flamma alitur*; but the most striking example is his *per quae egeritur humus aut exciditur caespes* to describe the legionary's entrenching tools.<sup>2</sup>

Mr. Bruce M. Metzger's recent note<sup>3</sup> on Greek and Latin parallels to our English proverb fails to bring out one interesting fact: "to call a spade a spade" is not only equivalent to, but derived from, τὴν σκάφην σκάφην λέγειν, and the mistranslation preserves a blunder by one of the most famous classical scholars of the Renaissance, Desiderius Erasmus. In his collection of *Apothegms*<sup>4</sup> the great Dutchman quotes Plutarch's version<sup>5</sup> of the proverb, and renders σκάφη by *ligo*, "hoe" or "mattock." The mistake is forgiveable, as σκάφη seems rather elusive in its meanings. It is of course connected with the verb σκάπτειν, "to dig"; but as Metzger remarks, the noun signifies "anything dug or scooped out" rather than "the tool with which one digs"; that is σκαφέϊον.

<sup>1</sup> The Better-Speech Institute of America. The proprietors are said to be prospering fabulously. I quote from *Time* XXXI (Jan. 24, 1938), 26.

<sup>2</sup> Cf. *Ann.* I, 41; XV, 38; and I, 65.

<sup>3</sup> *CLASSICAL JOURNAL* XXXIII (1938), 229.

<sup>4</sup> Cf. *Apothegmata lepideque dicta principum, philosophorum ac diversi generis hominum ex Graecis pariter ac Latinis auctoribus selecta*, in *Opera Omnia* IV, 194.

<sup>5</sup> Cf. *Moralia* II, 178B.



Erasmus' *Apothegms* appeared in 1531; his mistake was conveyed into English in 1542 by the translation<sup>6</sup> of Nicholas Udall or Uvedall, with "spade" for *ligo*. This is his quaint rendering of the sentence: "Philippus aunswered, that the Macedonians wer feloes of no fyne witte in their termes, but altogether grosse, clubbyshe, and rusticall, as they whiche had not the witte to calle a spade by any other name then a spade." Various Elizabethans took up the phrase, and it has become so embedded in the language that no one would think of trying to correct it now.

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<sup>6</sup> Cf. *Apophtegmes, that is to saie, prompte, quicke, wittie and sentencious sayings, of certain Emperours, Kynges, Capitaines, Philosophiers and Oratours . . . first gathered and compiled in Latine by the ryght famous clerke Maister Erasmus of Roterdame, and now translated into Englyshe by Nicolas Udall. Excusum typis Ricardi Grafton, 1542; page 167.* Udall, Headmaster of Eton College, was the *plagiosus Orbilius* of his day; Thomas Tusser laments that he received fifty-three stripes "for fault but small or none at all." He is also remembered as the author of the comedy *Ralph Roister Doister*.

## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

ALLAN CHESTER JOHNSON, *Roman Egypt to the Reign of Diocletian, An Economic Survey of Ancient Rome, Volume II*: Baltimore, The Johns Hopkins Press (1936). Pp. X+732. \$4.00.

This book is the second part of an economic survey of Rome which is to be complete in four volumes under the general editorship of Tenney Frank. The first volume, entitled *Rome and Italy of the Republic*, appeared in 1933. (Reviewed, CLASSICAL JOURNAL xxx, 495-497.) The chief aim of the series "is to present the sources (literary, epigraphical, papyrological) and to give due attention to the economic meaning of the archaeological evidence." The objective was reached in the first volume largely through quotations from Greek and Roman authors, given in original and in translation. In the second volume the great bulk of material comes from non-literary papyri. And so vast is the amount available that, while Professor Johnson claims only to give a selection, his book runs to some 300 pages more than the first, with all documents given only in English translation to allow space for a larger number of items. In addition to texts given complete, or nearly so, a great many others are presented in brief summary. It may be well to point out, as another difference from the first volume, that the materials quite often are definitely documents in economics, e.g. tax-lists, contracts of sale, and the like. These documents, moreover, are likely to be quite technical, requiring the explanation of an expert to make them intelligible. This is a new field of study, for, as Professor Johnson says, most of our information has been uncovered in the last forty years.

The book is arranged in five chapters under the headings, "The Land," "The People," "Industry and Commerce," "Taxation," "Miscellaneous." Each chapter is divided into several parts. Chapter II, "The People," contains "Population and Census," "Houses and Miscellaneous Property," "Slavery," "Nursing Contracts," "Education," "Marriage and Divorce," "Amusements," "Wages and Living Costs," "Burial Expenses." At the beginning of each separate part of a chapter a special introductory study of the topic is given. In addition each separate document is preceded by a brief explanation. The documents are given in chronological order under each topic. A selected and classified Bibliography and an Index conclude the volume.

This vast mass of material, so well arranged and explained, shows, as no other work yet produced, the economic life of Roman Egypt, together with a good deal on Rome's government of Egypt and Egypt's place in the Empire. One might think that it would be possible with all these original documents as source material to estimate ethically Rome's rule, to reconstruct a picture of her fairness in dealing with provincials, but it is not so easy. A basis for comparison is largely lacking. We can hardly make contrasts with some ideal state, or even with what we today may think equitable government. Detailed evidence of other ancient overlordships is not adequate for the study. It is only too clear from this volume that the Egyptian was taxed with great ingenuity on almost everything. But existing evidence does not make clear how much of his total income went for taxes. It is a known fact that from a period in the second century farms were at times abandoned by owners because of excessive taxes. At times, too, local officials were oppressive illegally. On the other hand, written appeals to the protection of law and to officials for relief and protection must mean that the provincial had some confidence in the government. And certainly the progressive reduction of Rome's standing army from three legions to one means stability and some degree of satisfaction on the part of the population.

The book is so comprehensive that it incidentally does more, so to speak, than is promised, for many of the texts will of course give valuable information on life as well as economics, for example:

No. 48, "Complaint of public farmers"; No. 170, "Exposure of children"; No. 180, "Apprentice to shorthand writer"; No. 287, "Edict of a governor on bad debtors"; No. 319, "Edict of Hadrian," granting financial relief because of failure of the flood of the Nile; No. 337, Information that sometimes officials illegally paid themselves their salaries out of tax-collections; No. 339, "Edict of Severus Alexander," indicating hopes of economical government, and the keeping down of the tax-rate; No. 366, "Edict of Germanicus," showing that requisitions of supplies were paid for by the government; No. 426, Endowment by a wealthy land owner to relieve the burden of liturgies in villages of the Oxyrhynchite *nome*. No. 444, "Regulations of the office of idiologus," "the most important document yet discovered in Roman Egypt," gives over a hundred regulations about the status of persons, and matters of inheritance.

This last and many other documents appear now for the first time in English, the translations being the work of Professor Johnson. Many texts already translated, as in the Oxyrhynchus Papyri, are so accepted; but at times the author has made some changes in translation with no indication of the fact.

The intricate problem of Egyptian currency is studied in a long essay which takes account, among other things, of the silver content and the debasement of the coinage through a long period, with the conclusion that "on the whole, this experiment of Rome in maintaining a fiduciary coinage in Egypt met with remarkable success for three hundred years." To the papyri presented on this topic it might have been worth while to add the text and decorative features of representative coins from Egypt. While it is true that the inscriptions on the coins say little, the types certainly say some things, e.g., representations of the Nile, of Εἰρήνη, and of Ἑλπίς.

Under the heading "Education" it was obviously not possible to present very much that has a bearing on economics. Perhaps in the introductory statement a little attention could have been given to the great finds of literary papyri, which certainly show that many people must have put money in books, and so, that there must have been some work for "publishers."

A brief introductory account of the form of government in Ro-

man Egypt would have been useful, and a map. Also a glossary of unusual terms, many of which are simply transliterated from the Greek. In view of the plan to present documents in English, preparing them evidently for some who are not expert in the subject, the author is perhaps at times too learned and takes for granted too much knowledge on the part of the reader.

Sometimes there is a little repetition, as when on p. 364 f. descriptive remarks on documents more or less anticipate the explanations to the texts on p. 366 f. On p. 372, No. 216 should apparently be dated in the first century, and not in the second. On p. 397 f., No. 251 probably should be placed in Caracalla's reign and not in A.D. 180. If this is a proper correction it develops that one Turbo has enjoyed, from his victories in boxing, "two rights of public maintenance" for twenty-five years or more, and now sells them to others. I notice "bullion" for "billon" on p. 427, and "nubia" and "naubia" on pp. 13 and 25.

The book is at present unique and of permanent value. Professor Johnson is to be congratulated on the successful completion of his task.

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OSCAR WILLIAM REINMUTH, *The Prefect of Egypt from Augustus to Diocletian* (*Klio*, Beiheft 34): Leipzig, Dieterich'sche Verlagsbuchhandlung (1935). Pp. xiv+155. Unbound RM 9.50, bound 11.

This very learned monograph deals with so technical a subject in such detail that it may not perhaps be of interest to the majority of this JOURNAL's readers. And yet even a lay reader might profitably learn from its perusal that governments, tax burdens, and bureaucracies are pretty much the same in whatever age one observes them.

From an enormous mass of source material, predominantly papyrological of course, Professor Reinmuth has composed a descriptive account of the Prefect of Egypt and his administrative functions. Such a description is composite of all periods within the chronological scope of the book. One wishes sometimes that the



historical development of the office could be more clearly discerned, but our available information is probably insufficient to make that possible.

The first three chapters deal with the prefect's appointment, position and titlature, his civil and military subordinates, and his connection with the liturgic system. A longer fourth chapter treats of his administrative functions under sixteen sub-titles, such as finance, currency, temple property, Alexandrians, Jews, leasing of taxes and public lands, etc.

There follow three chapters on the records, the edicts, and the relation of prefect to emperor. The lengthy eighth chapter deals with the revenues: assessment, schedule, collection and audit of taxes, abatements, exemptions, registration of births and property holdings, assessments and requisitions, speculation and extortion. This is perhaps the most satisfying as it is the most interesting individual chapter.

The next four chapters treat of the judicial functions; the first discusses the forms and uses of the petition and the various endorsements by which the prefect might dispose of it; another describes the *conventus*; a third is devoted to the civil cases recorded to have come before prefects (e.g. inheritance, manumission, guardianship and debts); and a brief chapter on criminal jurisdiction. The last named is, owing to the exiguous evidence, admittedly less satisfactory. The thirteenth and final chapter is given to the military functions.

By way of summary there is a brief but extremely effective "Conclusion" which well deserves, but did not receive, the independent status of a separate chapter.

There is a five-page Bibliography, an Appendix containing the names of one hundred twelve prefects in chronological order, another listing thirty-eight edicts, and an Index.

Almost inevitably the book is marred by numerous typographical errors, nor does a table of *errata* catch them all; e.g. on p. 17 for "second century," read apparently "third . . .," and p. 43 note 7 "Marciana" should be "Marcianus." There is a very unhappy lapse of English on p. 136.

Professor Reinmuth is to be congratulated on a splendid work of synthesis and interpretation, and upon the signal honor done him by *Klio's* acceptance of his monograph.

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F. A. SPENCER, *Beyond Damascus, A Biography of Paul*: New York, Harper and Brothers (1934). Pp. xiii+466. \$3.00.

A life of Paul such as this must of necessity touch the classical field at many points. This field is specifically dealt with in the "Interchapters" which treat the last years of Augustus and the reigns of Tiberius, Caligula, Claudius, and Nero; in the description of the festival of Adonis in the chapter entitled "Aphrodite's Island"; in the very circumstantial account of the oriental cults in the chapter entitled "Common and Unclean"; in the description of the moral condition of the ancient world on pp. 208-216, and the physical appearance of Rome on pp. 380-387. It is solely with the treatment of classical subjects that this review is concerned.

In his Foreword Professor Spencer says that Paul and his converts

lived . . . in the lewd, religious, hopeful, despairing atmosphere of the pagan world. . . . I have, therefore, painted my picture of the man and his work against a full background.

One can only say that he has fully kept his promise in a vivid and brilliantly written book characterized at times by a frankness which this reviewer has encountered only in contemporary fiction.

In order to erect this background Professor Spencer offers without criticism the gossip retailed by Suetonius and the biased Tacitus about all the emperors who reigned during the lifetime of Paul. His descriptions of the sexual irregularities attributed to Augustus and his vivid account of the last years of the unhappy Tiberius and his reported sadistic revels at Capri give an impression which is open to serious question. The least we can say of such stories and statements such as (p. 152),

The poison, it was said, had been administered (to Tiberius) by his own grand-

son, Gaius, son of the Germanicus, whom Tiberius himself had cut off in the full bloom of his youth and popularity,

is that they have never been proved.

One reads on p. 401 in a description of ancient slavery:

No one could tell when another slave, weary of living without rights, weary of having a lustful master leap upon him as if he were an animal (Horace confesses that he himself has done this), . . . would organize a formidable revolt.

Professor Spencer may have some source for this gossip about Horace unknown to this reviewer, but in *Sermones* I, 2, 116, where Horace describes this practice, he expressly says *non ego*. And after all, even if Horace had done such a thing, why mention it?

In spite of the warning in the Foreword "I am not among those who believe we need a specific reference from Homer to prove that babies bawled in the Homeric age," the book is copiously documented. The array of ancient authorities, many of them known only to the specialist is overwhelming.

The notes are indeed admirable, but some readers might question the taste of statements like the following in a note on Adonis on p. 452:

Just so did hysterical females crowd round the bier of Valentino, just so do inhibited females sing maudlin hymns, where Jesus walks with them in the garden and whispers secrets that none shall ever know.

The same doubtful taste is shown also in the text on page 211:

There are still persons who fall madly in love with prize-fighters and elope with their chauffeurs. There are still distinguished gentlemen who prefer Ethiopian dancers to the most enticing Caucasian wives.

or on page 412 in the account of Paul's last trial before Nero:

But Nero is thinking now of his choice concubine who has never slept in his bed since that unhappy day when she met the bald, wiry apostle with the prying, pointed beard. . . . Nero yawns. What are these idle political quibbles, these futile religious arguments, beside the warm, white body of a woman.

So the various orgiastic cults have been described with a vividness and completeness unparalleled in English. Some of the descriptions fairly reek with gore.

Professor Spencer has saturated himself in Suetonius and Petronius. To some readers the classical portion of this book may appear to have been composed by a reincarnation of these writers.

It should be added that Professor Spencer does recognize that there is another side to the picture by devoting one brief paragraph on p. 210 to the inscriptions, but he minimizes the importance of these by the parenthetical remark "if they are not over complimentary." A little further on he adds the warning that to trust the authority of the satirists is "exactly as sensible as to look for a true picture of metropolitan life to-day on the front page of a tabloid." No such warning was given, however, in the Inter-chapters.

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## Hints for Teachers

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[Edited by Dorothy M. Bell, Berkeley Institute, 181 Lincoln Place, Brooklyn, New York. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### What Is It All About?

The teacher whose pupils sometimes rush up to the desk after class to say anxiously, "What is it all about? I don't understand what we are doing," can count himself successful in one very important respect. He is so well in touch with pupils that they voice their difficulties. This is good evidence that he has established that friendly relationship between teacher and pupil that must be the starting point of all work in the modern school. Let us then hail this question as the signal that the heaviest battle against formalism and meaningless drill has been won, and that we are on our way to a complete victory.

It is important that we should answer this question, and that the answer be simple and satisfying to the pupil. That the answer has a thousand parts, and that each part is Protean, must not discourage us. By comparing notes, pooling our answers, we can collect enough picturesque and condensed reasons to satisfy the mind of the pupil from time to time. It is safe to predict that after he has framed this question and listened to a thoughtful answer he will work with much more understanding and succeed better just because he is satisfied that he is working for a goal well worth while.

The age of the pupil decides how large a field the answer may cover. Perhaps beginning Latin has been sufficiently supplied



with interesting facts for us to feel that we have in a measure anticipated the question there. But in the second year, when we plunge into subjunctives, indirect statement, and three or four ways of expressing purpose, we hear again that anxious and half rebellious question. What are the ways in which we can state what we are trying to do, so that our pupils will see that they are training for a goal that is worth their effort? Perhaps a series of paragraphs will prove useful, each illustrating a way of presenting one of the wide aspects of Latin study to a tenth-grade class. They are addressed to pupils.

1. The 20,000 commonest English words were found by counting the recurrences in ten million words in newspapers and magazines. It was a stupendous task, which took many people months to complete. All teachers, especially those in the elementary schools, study that list to see what words their pupils should learn. Professor Lodge classified those words by derivation and recorded interesting figures. The Latin and Greek element, 11,465; the Anglo-Saxon, Teutonic, Scandinavian element, 5,693; miscellaneous element, 1,712. Among the words from miscellaneous sources are some from Portuguese, Russian, Persian, Sanskrit, Turkish, Arabic, Malay, Chinese. But it is notable that practically all the words of law, government, citizenship, and public service are Roman in origin. Why is that?

2. The sentences of children eight, ten, and twelve years old are short and simple, a bare series of exactly similar clauses. We lift ourselves out of that childish rhythm most successfully and quickly by studying a foreign language, especially Latin. In first-year Latin you were talking eight- and ten-year-old ideas, just facts—in what mood? Now we are learning how to express uncertainties, purposes (you are not sure they will come to pass), urgings (will the people you urge do what you ask?), indirect questions. In short we are growing up into sixteen- and eighteen-year-old things to say, sentences of one main idea with subordinate thoughts grouped around it.

3. English is a much more beautiful language than Latin, beautiful, that is, in its possibilities. Pidgin-English supplies the lingo for the most superficial kind of conversations on the water

fronts of all the world. But that is a degradation of English. Anyone who thinks English easy to handle is like the foreigner who, after studying a short time in London, wrote, "In so few times I learn so many English that I think I will go on the scaffold to preach." English is far more flexible than Latin, more emotional, just as capable of magnificence and profundity. When it is used with its full effect, it is like a great organ with overtones and thunder.

Now the greatness of the Roman sentence lies in the way a single idea stands out with all its subsidiary thoughts contributing perfectly in their subordinate places and leading up to the main effect. The English language seems to have reserved this type of sentence for its great moments. Some say it came through the Book of Common Prayer. But by whatever channel it came, this is the shape assumed by the English sentence when some great and moving moment inspires some man to express the emotion that is swaying the world:

To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured.

4. You do not think now that some day you will understand an idea that the rest of the world needs desperately; but perhaps, indeed, surely, that will happen. You will need then to be able to command the words and to wield the sentence of the English language to best effect. You will wish ardently to persuade your fellow-citizens. But you will not be able to convince them if you can use only the childish series of simple sentences that you used until you began Latin. You must know how to bring one idea out into bold relief with its modifying conditions and accompaniments properly surrounding it. This takes a thorough training in deciding what is the main idea and how to make the contributing parts fit properly into their places. Watch the Latin sentence. Build sentences of your own in Latin.

5. You hear everywhere nowadays that you must be interested in what you are doing. People tell you that you should not do

anything in which you are not interested. All this is true, but there is more than appears on the surface. Planning for the future is an interest sometimes overlooked. When a baby is two, interest is all that figures in his life. When he has grown for twenty years and has just come into an office, his greatest interest is in his success in the future. When his employer gives him a "case" to work up over night, no recreation has any charms for him till that home work is solved. He is planning for his future, to keep his job and make it a success. Where are you now between two and twenty-two? The very fact that your feet have carried you into a Latin class is proof that you are doing some planning. Let us see what our training here may contribute to our success, if we *plan* in order that it may. Interests grow out of what you are. Planning is looking at what you are going to be. Interests push you from behind. Plans pull you toward the future. The more mature you are, the more you are dominated by purposes instead of causes.

6. One of the most important habits to be established in your teens is that of speaking clearly. Nowhere in your school course has anybody helped you with the sounds of letters or the way to work your tongue, lips, and throat to produce good speech. But there is nothing more apt to prevent your speaking out boldly than the fear that you will stumble in pronouncing some word, or that you cannot make some sounds distinctly. It is largely a matter of habit to enunciate well, and the practice of speaking the fine round sounds of your Latin will help you open your throat and will limber your lips and tongue. Listen to yourself to notice whether you say *American*, or "Amur'can," *recognize*, or "reco'nize," *strength* or "stren'th," *accurate* or "acc'rate." After your teens you will not be able to change such bad habits. Let us read our Latin beautifully.

7. H. L. Mencken in his *American Language* speaks of brevity and terseness as the outstanding qualities of our language when compared with the other European tongues.<sup>1</sup> He proves his point by several syllable counts of long passages of the Bible in the different languages. In careless use English tends to become diffuse

<sup>1</sup> Cf. chap. xii, "The Future of the Language."

and inexact. It seems plain, therefore, that the best training for keeping English brief and exact is practice in a language more brief and more exact than English. Latin is the only language that can qualify.

8. Try never to use a derivative word in translating, because nothing that has lived for two thousand years is the same at the end of that time that it was at the beginning. Words especially change a great deal in meaning. *Traducere* meant very literally and physically *to lead across*, but *traduce* today has gathered a sinister force never possessed by its original. Words rise and fall in the social scale, too, like old families. *Caballus* was the poor man's horse, a nag. But there is nothing more elegant today than a *cavalier*, and *chivalry* is his finest virtue. Both of those words were made from *caballus*. The Latin word *testa* meant a brick or block. Of course, it was used in their slang for "your block," but now it has become the perfectly polite and respectable French word for *head*, *tête*. Did the Romans have slang? Why certainly, and we have plenty of it in their comedies. The most amusing thing about it is that the same kinds of expressions are slang in Latin as in English. A spendthrift young son says, "I'll touch the old man," in one of the comedies.

But these facts about words are not merely interesting, they reveal the habits of words. Language is a growth. The Egyptians of 3500 B.C. had no word for "good" or "evil." They spoke of the "man who did that which was loved" and "the man who did that which was hated." It was not till nine hundred years later that they seemed to develop single words that represented those ideas. The Romans had no word for "selfish." But they constantly commented doubtfully upon the thrift of Cato, who advised selling old slaves and old cattle. We have a word for *home*. What is going to become of that word?

It is an even more important part of the teacher's work to help pupils understand the widest implications of their Latin course in education than it is to appeal to their love of fun and fondness for interesting facts in class. Latin lessons must not only be interesting in their details and in their management, but the study must plainly fit into a scheme of life suitable for children with ambitions

and brains. The liberal arts curriculum is on trial. If we believe it is valuable for life today, it is our task to search out those values and to see that they are plainly and continuously evident in class. The useless parts of our class work must be eliminated, the profitable parts emphasized.

MILDRED DEAN

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WASHINGTON, D. C.



## Current Events

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[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John B. Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Association of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi. News from the Pacific Coast may be sent to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of this date.]

### American Association of School Administrators

The American Association of School Administrators held a joint meeting with the American Classical League at Atlantic City on March 2 at 2:15 P.M. in the Tower Room of Haddon Hall with Dean Anna P. MacVay, of Wadleigh High School, New York City, presiding. The following program was presented:

#### THE PLACE OF THE CLASSICS IN GENERAL EDUCATION

"Adapting the Foreign Language Courses to the Students," Lilly Lindquist, President of the National Federation of Modern Language Teachers, Detroit.

"Latin and the Social Studies," John L. Tildsley, formerly Associate Superintendent of Schools, New York.

"Latin in the Secondary Schools," Will French, Professor of Education, Teachers College, Columbia University.

"Latin as an Important Factor in Developing Reading Skill in English, Stella S. Center, Board of Examiners of the Board of Education of New York City, and Director of Reading Clinic, New York University.

"The Present Status of Latin in the Schools," Rollin H. Tanner, Professor of Education, New York University.

"Latin as a Social Science," Berthold L. Ullman, Professor of Latin, University of Chicago.

**Saint Mary's College, Notre Dame, Indiana**

The Philhellenic Club of St. Mary's College, Notre Dame, Indiana, has presented several programs in honor of the Bimillennium of Augustus. On January 20 it closed the celebration with a radio program broadcast from the speech studio by means of a special receiving set to an audience of students, guests, and faculty members assembled in the lounge of the college.

The program, written by the students themselves, and based chiefly upon Suetonius and the *Res Gestae Divi Augusti*, began with the "Man on the Street," who interviews a number of persons, including Agrippa, a young man who has just been freed from an unjust charge by the passing of a vestal, and a lady on her way to a dinner party in the palace of Augustus. Through these persons the audience is given interesting side-lights on the character and habits of the emperor. The "Man on the Street" presents each person interviewed with a ticket to a performance of one of Plautus' comedies.

In the second part of the program the audience was transferred to the imperial palace on the day before the celebration of the Secular Games. Here the famous Maecenean Circle is in session with the Emperor Augustus. The announcer introduces Maecenas, Horace, Livy, and Augustus. Through the dialogue which they carry on we receive intimate glimpses of these men and their ideas and of the gifts to literature which the age has produced, as well as of the unexpected trend of empire under Augustus. Horace reads a part of his *Carmen Saeculare*. Thereupon the announcer returns the audience to its local station and one of the students sings several of Horace's odes.

The last part of the program consisted of *Flashes* by Walterius Winchellius, who informed the audience of a costume party in which royalty impersonated the gods, of changes in the fashions, and of other items of interest.

Altogether the program succeeded in making the Augustan Age seem very real and very near to the audience.

**Modern Foreign Languages and the Social Studies**

The Department of Supervisors and Directors of Instruction of the National Education Association of the United States, met with the American Association of School Administrators at Atlantic City, New Jersey, on March 1, 1938 at 2:15 P.M. in Viking Room, Haddon Hall. The meeting was organized under the joint auspices of the National Federation of Modern Language Teachers and the National Council for the Social Studies and presented the following program:

EDUCATIONAL OBJECTIVES COMMON TO THE FOREIGN LANGUAGES  
AND THE SOCIAL STUDIES

ROUND TABLE

Representing the Social Studies: Howard E. Wilson, Harvard Graduate School of Education.

Representing the Foreign Languages: James B. Tharp, Department of Education, Ohio State University.

#### PANEL OF TEACHERS IN SERVICE

Burton Fowler, Principal, Tower Hill School, Wilmington, Delaware, Chairman.

Representing the Social Studies: Elmina Lucke, Lincoln School, Teachers College, Columbia University; S. P. McCutcheon, Member of Evaluation Staff of the Eight-Year Experiment in Curriculum Revision of the Commission on Relation of Secondary School and College; J. Burroughs Stokes, Head of French and Social Studies Departments, Hatboro High School, Hatboro, Pa.

Representing the Foreign Languages: Paul B. Diederich, Member of Evaluation Staff of the Eight-Year Experiment in Curriculum Revision of the Commission on Relation of Secondary School and College; Harry Heller, Head of French Department, Fieldston School, New York, N. Y.; Theodore Huebner, Assistant Director of Foreign Languages, Public Schools, New York, N. Y.

DIRECTING COMMITTEE: C. C. Barnes, President, National Council for the Social Studies, Head of Social Studies Department, Detroit Public Schools and Wayne University; R. O. Hughes, Assistant Director of Curriculum Research, Pittsburgh Public Schools; B. Q. Morgan, Professor of German, Stanford University, California; Roy E. Mosher, Supervisor of Modern Languages, State Education Department, Albany, New York; Stephen L. Pitcher, Chairman, Supervisor of Foreign Languages, St. Louis Public Schools.

Atlantic City Committee: Ada F. Dow, Chairman, Head of Foreign Language Department, Atlantic City High School; Kathryn E. C. Carrigan, Head of Social Science Department; Cornelia P. Zeller, German Department.

#### Chaney High School, Youngstown, Ohio

Three thousand Youngstown citizens, young and old, crowded to hear two performances of *Iphigenia in Aulis* which were put on in connection with the meetings of the Ohio Classical Conference, October 28-30. Under the skilled direction of the dramatic department, technically aided by the classical teachers of Youngstown, pupils of the Chaney High School gave as flawless a performance of Attic tragedy as most of the visiting teachers had ever witnessed.

From the moment the curtain rose on the blood-spattered temple front, the audience was in reality under a spell. Through the poignant recognition scene, the subsequent plot and escape, they followed every line in eager suspense, not knowing, as the Athenians did, what the end would be. The young actors had indeed been "taught" their parts until they delivered every line of Murray's translation with unconscious ease and complete sympathy. The incongruity of their youth was forgotten in the sincerity of their performance.

There was no music or dancing, but the chorus moved with charming grace and precision and spoke with a pleasing rise and fall of tone in perfect unison.

The young audience was thrilled. It was a good performance. More such would greatly strengthen the hold of classics on the imagination of our youth.

#### Obituary of Professor George Meason Whicher

George Meason Whicher, though of New England stock, was born in Muscatine, Iowa, July 29, 1860. He died on November 2, 1937 at his home in Amherst, Mass. After receiving his A.B. degree at Grinnell, which honored him in 1905 with a Litt.D., he taught in the Middle West for some years, interrupting his teaching with graduate work at Johns Hopkins, and finally left Hastings College, Nebraska, in 1888 to come East, where the rest of his life was spent, largely in New York. From 1899 until his retirement in 1924 he was head of the Department of Latin and Greek at Hunter College, New York, where the charm and inspiration of his teaching quickly became a legend. He was successively President of the New York Classical Club, President of Phi Beta Kappa Alumni in New York, President of the New York Archaeological Society, and General Secretary of the Archaeological Institute of America. While Professor in charge of the School of Classical Studies in the American Academy in Rome he received the honorary doctorate from the University of Padua on the occasion of its seventh centenary. He was also decorated Officer of the Order of the Redeemer by the Greek government.

As author he early turned from writing Latin textbooks to devote himself in classical strains to one of his chief loves, poetry. Horace, Vergil, Italy, and the gentler side of the American scene inspired his deft and graceful muse, as the titles indicate: *On the Tibur Road*, *From Muscatine*, *Roman Pearls*, *Sonnet Singing*, *Roba d'Italia*, *Vergiliana*, and *Amity Street*.

His public was threefold: his students; the audiences of his numerous lectures and the readers of his verse; and the large circle of acquaintances which his genius for friendship brought him from his other activities. And all were devoted, as an editorial in the *New York Times* of November 4 bears touching witness. He combined to an unusual degree the lightness and tolerant humor of a Horace with the humility and sweetness of a Vergil. If that expressive Roman word urbanity can be freed of any suggestion of self-satisfaction he might well be numbered among the most urbane of recent classicists.

W. S. MESSER

DARTMOUTH COLLEGE

## Classical Articles in Non-Classical Periodicals

[Compiled by Professors Adolph Frederick Pauli and John William Spaeth, Jr., of Wesleyan University.]

*The Library Quarterly*, vii (1937).—(July: 343-353) James Westfall Thompson, "The Library of Gibbon the Historian." Mostly an account of what happened to the historian's books. "It is shameful to be compelled to record that Gibbon's library was wantonly dispersed and many of the books in it made the sport of chance." (437) William A. Oldfather, "The Earliest Recorded Library Regulation." " 'No book shall be taken out, since we have sworn on oath to that effect. It will be open from the first hour until the sixth.' " This notice in Greek was discovered recently in the Athenian Agora, and concerned the library erected there in the reign of Trajan.

*The London Quarterly and Holborn Review*, CLXII (1937).—(July: 289-301) W. F. Howard, "Adolf Deissmann: The Man and His Work." (363) R. Scott Frayn, "Socrates." A poem of 43 lines. (388-389) F. B. Clogg, "Adolf Deissmann: A Personal Tribute." PAULI

*Modern Language Notes*, LII (1937).—(February: 101-103) L. J. Mills, "A Note on *I Tamburlane*, I, 2, 242-43." The reference to Pylades and Orestes in Scythia is traced to Lucian's *Toxaris* through Erasmus' translation. (March: 157-161) Kathrine Koller, "A Source for Portions of *The Witch of Atlas*." The indebtedness of certain passages of Shelley's poem to the poet's reading in Herodotus, Pliny the Elder (*N.H.* vii, 2), and the Greek romances. (186-188) Truman W. Camp, "Another Version of 'The Things That Cause a Quiet Life'." This version, with some variant readings, of the well-known translation of Martial x, 47 by Henry Howard, Earl of Surrey, was printed in William Baldwin's *A Treatise on Morall Philosophie* (1547/48). (190-192) Allan H. Gilbert, "Chapman's Fortune with Winged Hands." A passage in *Bussy d'Ambois* (I, 1, 113-117) is traced through Cartari's *Le Imagini dei Dei degli Antichi* (French version, 1581) to Q. Curtius Rufus, vii, 8, 24 f. (196 f.) John O. Eidson, "Senecan Elements in Marston's *Antonio and Mellida*." Senecan Latin quotations and parallels. (198) John O. Eidson, "A Marston Note." Two Latin quotations (*Aeneid* vii, 312 and iv, 660) in *Antonio and Mellida* are identified. (May: 347-351) Karl Young, "Chaucer and Aulus Gellius." The author proposes that the phrase *Anglux en pratique* in Deschamps' ballade addressed to Chaucer should be emended, as previously suggested, to *Auglius en pratique* and taken to mean "an Aulus Gellius in his literary habits."

*Modern Language Review*, xxxii (1937).—(July: 394-399) J. M. S. Cotton, "Ex Libris Politiani: II. Incunabula Bodleiana." Brief description of the



fourth edition of Pliny's *Naturalis Historia* (Rome, 1473), annotated by Politian, and of Politian's copy of the fourth printed edition of Ovid's works (Parma, 1477), both in the Bodleian Library, Oxford. (434-438) C. F. Beckingham, "Seneca's Fatalism and Elizabethan Tragedy." The general tendency of English critics to blame Seneca's influence for the expression of hopeless fatalism or pessimism found in much Elizabethan drama is refuted by a consideration of Seneca's own writings, which "show that, however pessimistic his personal outlook may have been, he had no doubt that the fatalist would naturally be patient, courageous, and happy." (October: 537-552) John H. Wagenblass, "Keats and Lucretius." The purpose of the article is "to suggest the way in which Keats may have been introduced to Lucretius, to point out the most striking word and image parallels between his work and Creech's translation, and to show how the sources of some of Keats' ideas and desires toward a firm philosophy are to be sought in the reasoning of Lucretius." (588-593) Benjamin G. Brooks, "Wordsworth and the Horatian Spirit." The Horatian spirit is an important aspect, hitherto neglected, of the work of Wordsworth's later period.

*National Review*, CIX (1937).—(September: 357-363) Beckles Willson, "Caesar Augustus: The Monument at La Turbie." History and description of the monument dedicated B.C. 6 on the Via Aurelia near Monaco and restored a few years ago through the generosity of Mr. Edward Tuck.

*Nineteenth Century and After*, CXXII (1937).—(October: 483-494) W. B. Sedgwick, "The Influence of Ovid." A pleasant essay that traces Ovid's influence on literature and art through the Middle Ages and the Renaissance down to modern times, with some special attention to Chaucer, Shakespeare, and Dryden. "It is probable that no single poet of any age or country has exercised so far-reaching an influence; and now, after two centuries of comparative neglect, there are signs that he is coming into his own again." (December: 676-684) Pan. Aristophron, "Plato's Academy: *Confessio Fidei* on the Occasion of the Discovery of the Ambulatory." This exultant prose paean on the discovery of the site of the old Academy, June 17, 1933, is here printed in English for the first time.

*Philological Quarterly*, XVI (1937).—(July: 278-286) Harold R. Jolliffe, "Bentley versus Horace." The author sets out to show how "the limitations of both his age and his temperament destroyed much of the scientific value of Bentley's labors on Horace" and have thus rendered his work unreliable as a criterion for a sound text of the poet. A useful table at the end of the article indicates statistically the extent to which "Bentley's 689 changes in the 'vulgate' text of Horace" have been adopted by various modern editors. (307-316) Harry E. Wedeck, "Casimir, The Polish Horace." A brief account and appreciation of the Polish classical scholar, Casimir Mathias Sarbiewski (1595-1640), a writer of Latin verse of merit, including four books of lyrics, a book of epodes, and a book of epigrams. Casimir was attracted particularly to Horace, whose influence is seen in the lyrics, where Casimir is "Horatian in

actual vocabulary, in syntactical imitations and adaptations, in the use of Horatian figurative language and technique, and in his views on certain universal ideas."

*Religion in Life*, vi (1937).—(Autumn: 561-573) Charles A. Hawley, "The Apocrypha." This study deals, against the historical and cultural background, "with the literature written between the death of Alexander and the birth of Christ, and commonly called the Old-Testament Apocrypha. . . . These books reveal clearly the origin of a deeply seated clash between two theories of life: Hebraism, or Orientalism, and Hellenism."

*School and Society*, xlv (1937).—(October 9: 477-480) Robert L. Williams, "Language Elections Made by Freshmen of the University of Michigan." Of 992 students concerned in this study 295 presented Latin as the only language that had been studied in high school; only 30 of these 295, or 10.1 per cent, continued the study of Latin in the university. Of the 584 students who had studied Latin in combination with another foreign language in the high school only 15, or 2.5 per cent, continued the study of Latin in the university. (November 13: 626-629) B. L. Ullman, "Streamlined Latin." An address read at the meeting of the American Classical League, June 30, 1937. "My thesis is a simple one: many of our critics fail to realize that the teaching of Latin has changed in the last thirty years and that the old criticisms of it no longer are valid." Greater attention to derivation and English grammar, the wider scope of the reading material, and contributions to "the integrated curriculum" are particular points stressed.

*School Review*, xlv (1937).—(November: 695-701) Mary E. Smith and Harl R. Douglass, "The Relation of High-School Latin to Marks in the First Year of Arts College." This study, accompanied by four tables of statistics, is based on the records of 1025 men and women students at the University of Minnesota, 1933-34. "Apparently students who study Latin in high school may be expected to make, on the average, slightly higher marks in their first year at an arts college than pupils of equal ability who have studied German or who have studied no foreign language. In addition, the Latin students can make higher marks while carrying a slightly heavier program of work. The study of a modern language in high school adds nothing by way of assuring better marks in college for students who have also studied high-school Latin."

*Studies in Philology*, xxxiv (1937).—(July: 383-391) Edwin S. Morby, "The Influence of Senecan Tragedy in the Plays of Juan de la Cueva." The Senecan influence can be clearly seen both in the tragedies and in the comedies of this sixteenth century Spanish dramatist, and this influence was "one which so far as we can say Cueva was the first to bring to the public stage in Spain."

*Times Literary Supplement* (London), xxxvi (1937).—(No. 1858, September 11: 656) Edmund Casson, "Wordsworth and Theocritus." Parallel between Theocritus, *Epigram* xxi, and lines in Wordsworth's "Poet's Epitaph."

SPAETH